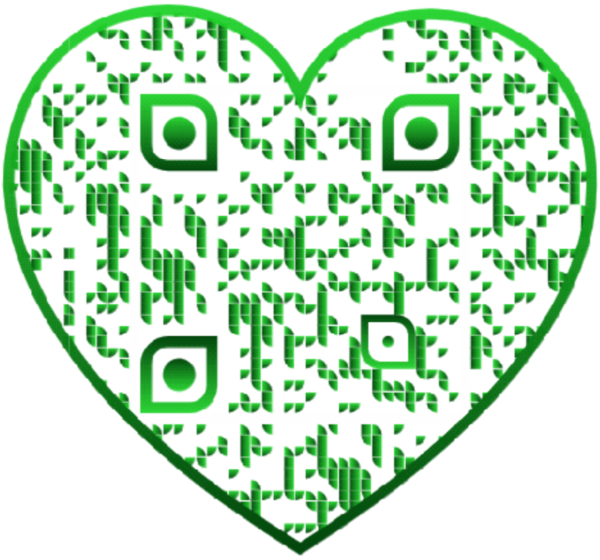
american craft

Winter 2025

MAKING HOME



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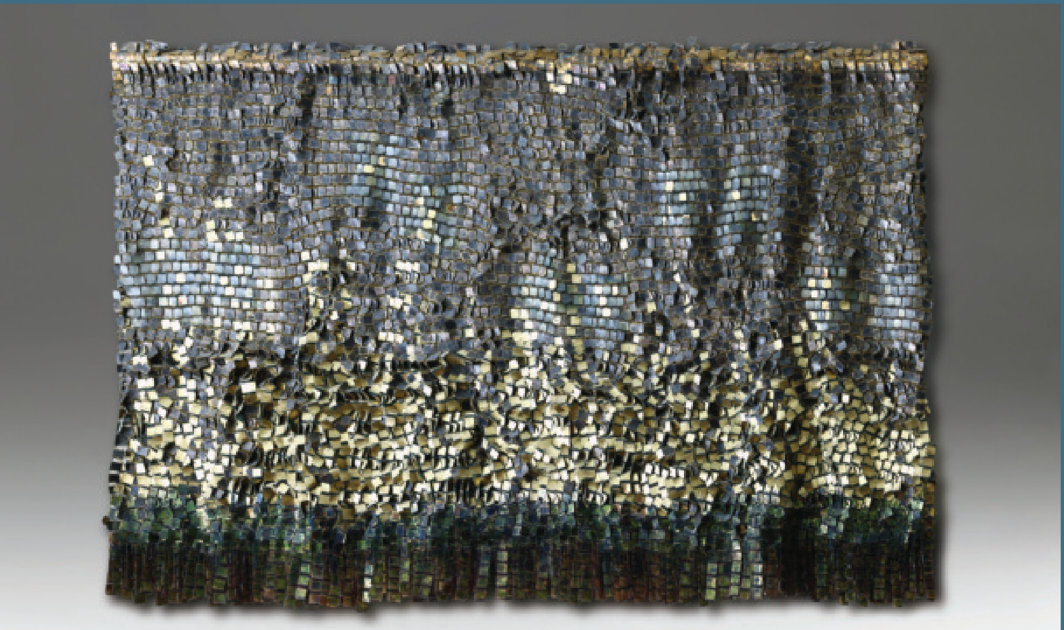
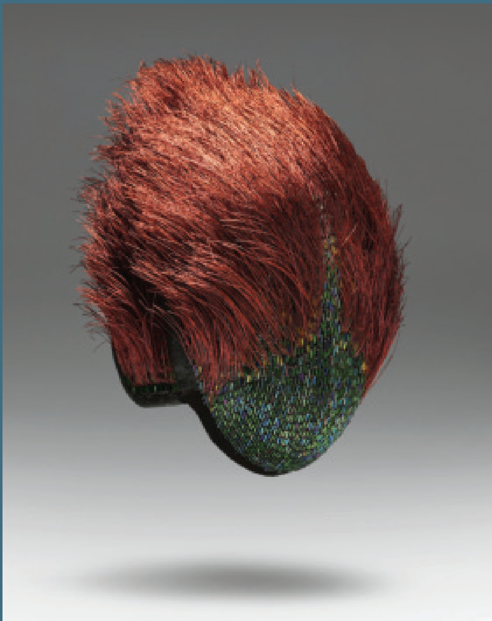
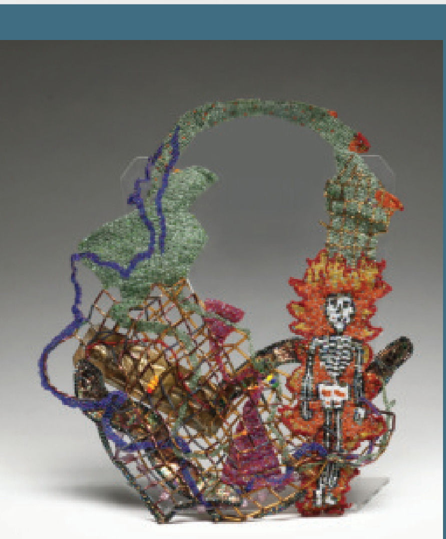


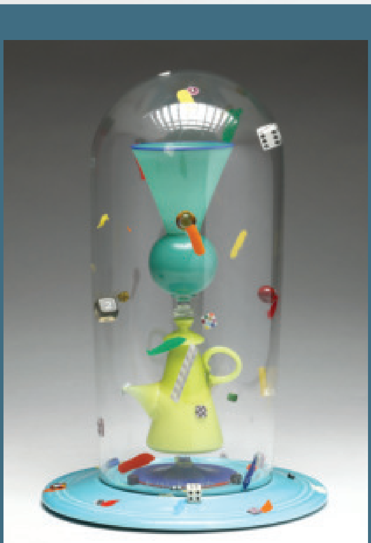
Olga de Amaral (Colombian, b. 1932), *Lost Image #15*



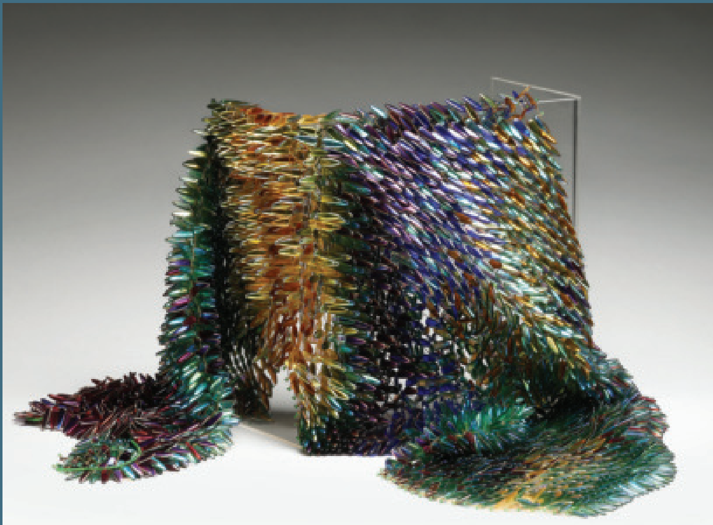
Nick Cave (American, b. 1959), *Helmet*



Joyce J. Scott (American, b. 1948), *Flaming Skeleton Series #1*



Richard Marquis (American, b. 1945), *Bell Jar 23*



Jessica Rose (American, 1950-2006), Beaded Blanket

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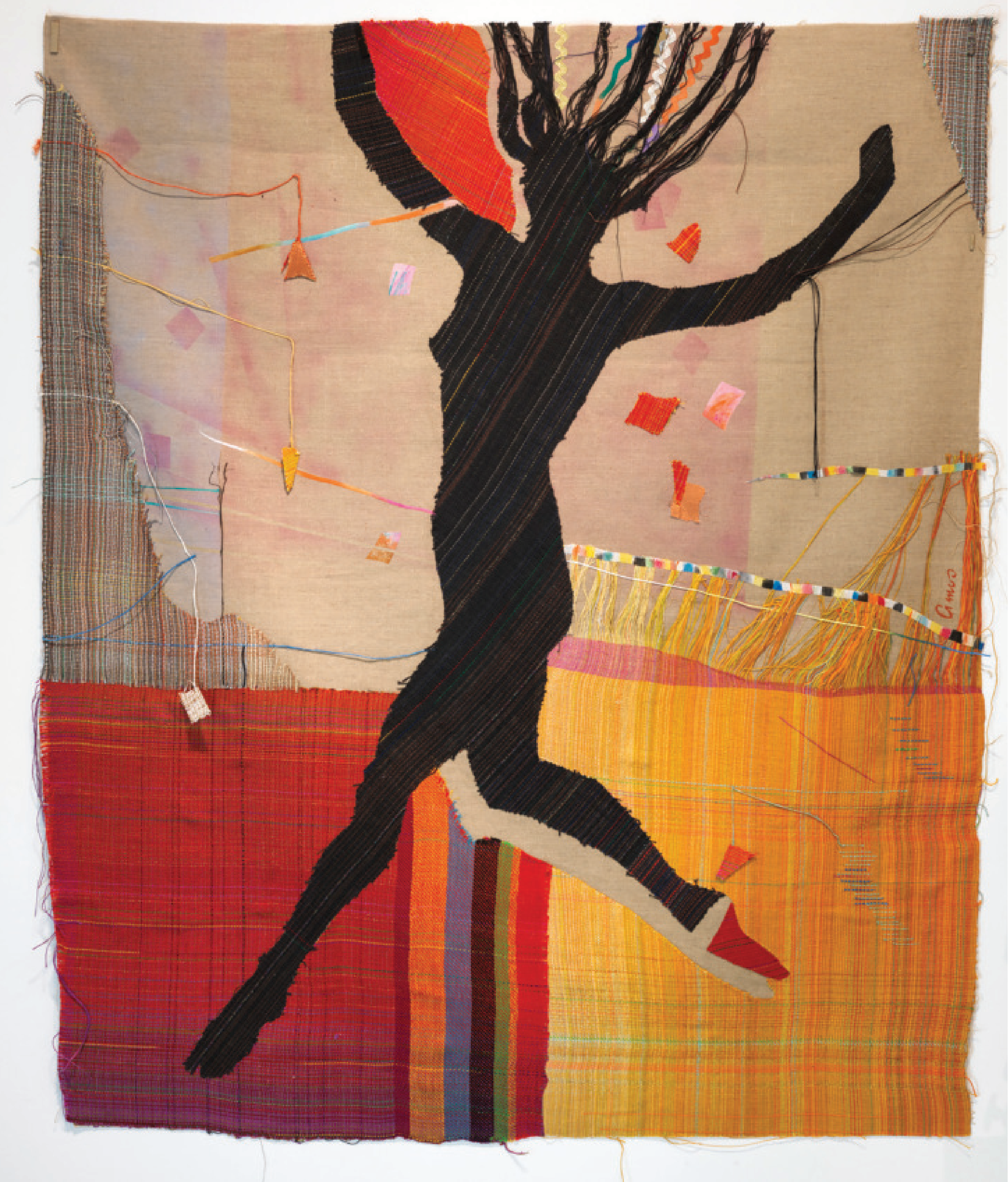

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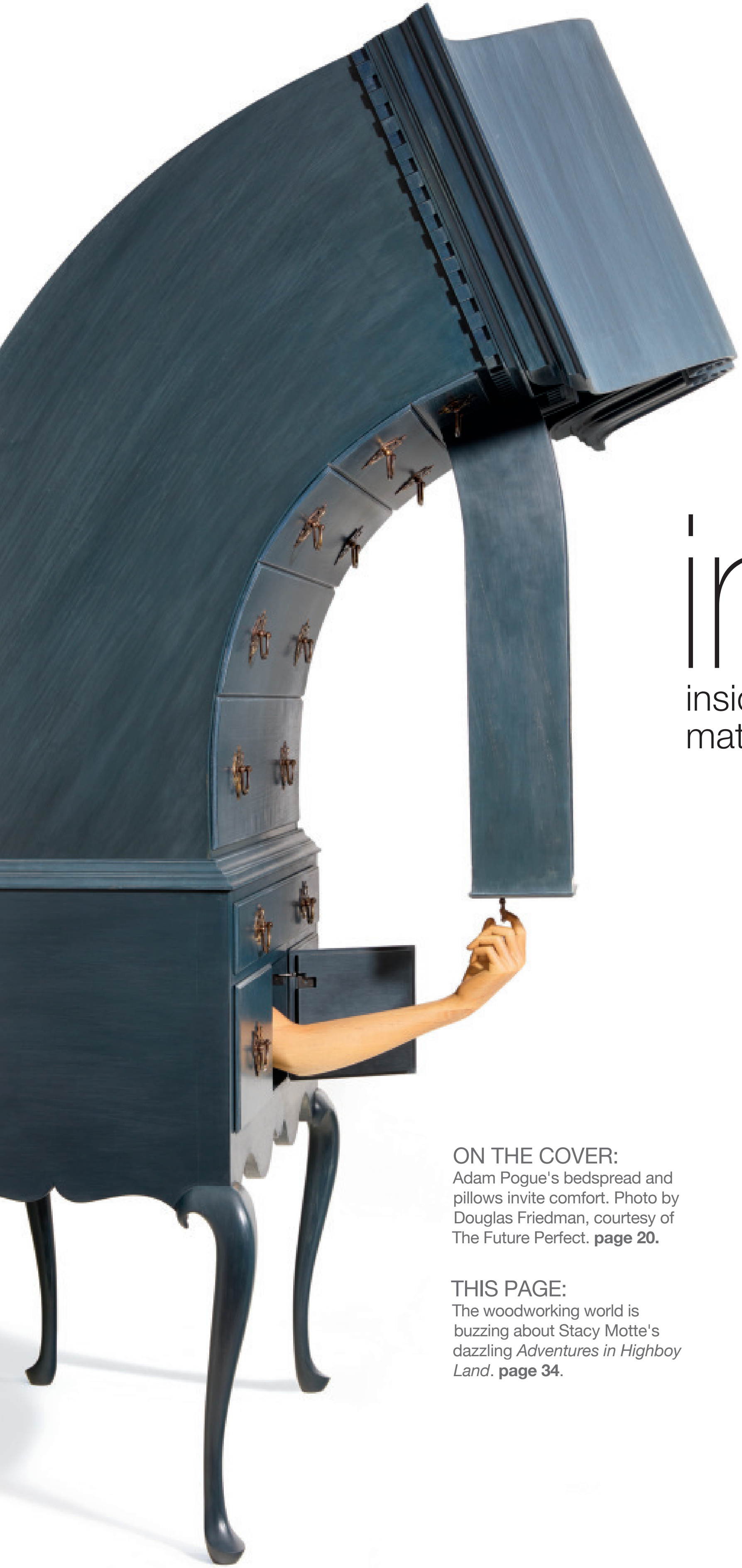
Emma Amos, *Winning*, 1982, acrylic on linen with hand-woven fabric, Smithsonian American Art Museum



american craft

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interior

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Members of Charm City's craft community on artists, places, and spaces they love.

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Adam Pogue's bedspread and pillows invite comfort. Photo by Douglas Friedman, courtesy of The Future Perfect. **page 20.**

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The woodworking world is buzzing about Stacy Motte's dazzling *Adventures in Highboy Land*. **page 34**.

Photo by Cleber Bonato, courtesy of Stacy Motte.

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ABOVE: New Mexico jeweler Alexis Pavlantos's kinetic crab locket. Find more animal-shaped lockets on **page 67**. LEFT: The Missouri studio of interior designer Kelee Katillac, who has created a powerful collaboration with New York's Adelphi Paper Hangings. **page 60**.

Interior. In many parts of the world, for generation upon generation, winter evenings were the time to gather in front of a fire to carve and stitch items the household needed, with extra care given to making some particularly beautiful. Today we carry on such winter traditions as we nest—seeking comfort in our homes, the pleasure of each other's company, and the joy of making. To honor this season, we've created an issue full of stories about makers from across the nation whose work brings beauty and a human touch to the spaces we inhabit.

In these pages you'll discover Los Angeles–based Adam Pogue, whose stunning patchwork textiles—used in curtains, ottomans, pillows, bedding, and sculpture—grace our cover; Susanna Cromwell, who lives in Maui and stitches paper quilts that create warmth while also bringing the outdoors in; and the folks at Adelphi Paper Hangings in Sharon Springs, New York, whose powerful collaboration with Kansas City, Missouri–based interior designer Kelee Katillac is adding fresh perspectives and vivid color to historic homes.

You'll also get an inside look at Baltimore's vibrant craft community, and its many places to visit, through the eyes of inventive artists and makers who call the city home. We hope you'll join us there February 21–23, 2025, when nearly 400 artists will be showing their work at American Craft Made, the 48th marketplace event that the American Craft Council has held in Baltimore and the largest juried craft show on the East Coast. (ACC members get two free tickets.) If you choose to stay in the city long enough to do some exploring—and we hope you do—make sure to use this issue as a guide.

You might notice a few changes in the magazine. We've created new departments with the hope of making it easier for readers to find information and stories that interest and inspire. These changes also align with a redesigned website, which will launch in late 2024. Please visit (and revisit!) craftcouncil.org to read more craft-oriented profiles and features, learn more about ACC programming and events, and discover other happenings and exhibitions across the country.

LA LOUPE
GOLDEN
FLUID MATTE MEDIUM

Lamp designers and makers Jorgelina Lopez and Marco Duenas are two of the Baltimore artists who offered their perspectives on the city's craft scene—including artists they admire and places to visit—in this issue. **page 40.**

Photo by Kelvin Bulluck.

As we were going to press, hurricanes Helene and Milton devastated the Southeast, including Asheville, North Carolina, and its surrounding areas, home to so many makers. Restoring communities, studios, and businesses is going to take time, effort, and money. We encourage you to support this work by donating what you can to CERF+ (cerfplus.org), which provides emergency support to craft artists.

May this winter be one in which you care for yourself, your loved ones, and the people in your communities. And may you find comfort and delight in the handmade.

Karen

KAREN OLSON / Editor in Chief

american craft

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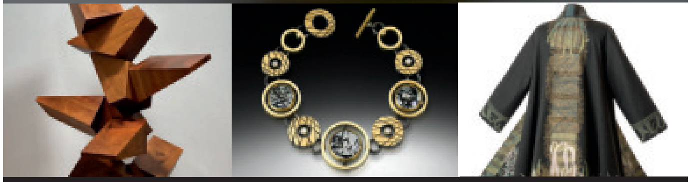
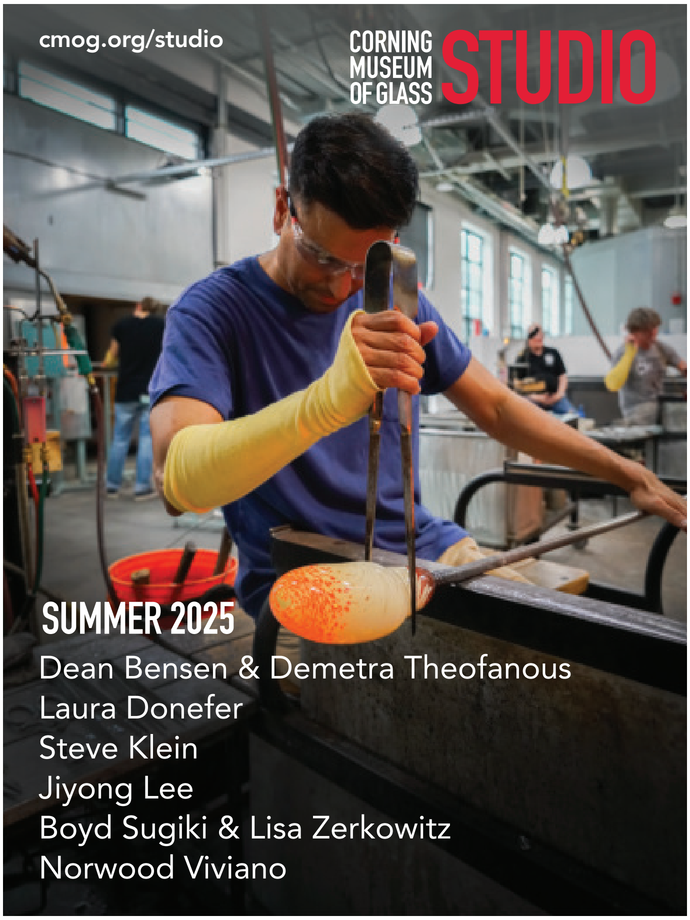


A PALM BEACH SHOW GROUP EVENT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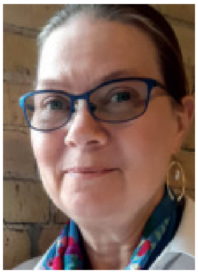
CONTRIBUTORS

Meet some of the many writers, artists, and photographers who contributed to this issue.

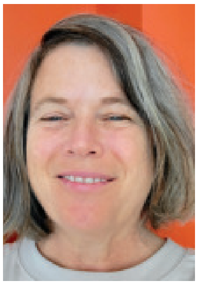
In each edition of The Scene, we explore a city through the eyes of craft artists. This time we go to Baltimore! **Joyce J. Scott** (left), recipient of the 2020 ACC Gold Medal for Consummate Craftsmanship, is one of the contributors introducing us to her beloved city.

Baltimore-based **Kelvin Bulluck** (right) photographed the makers in their studios. He and Scott also dreamed up photographing groups of some of the city's amazing makers at a few of its great craft institutions. Cara Ober, editor of *BMore Art*, wrote the feature's introduction. **page 40.**

When writer, researcher, and art lover **Emily Freidenrich** discovered the bespoke, meticulously detailed chain-stitched suits at the Austin, Texas–based Western wear atelier Fort Lonesome, she couldn't wait to share her enthusiasm with the readers of *American Craft.* The author of *Almost Lost Arts: Traditional Crafts and the Artisans Keeping Them Alive* (Chronicle Books, 2019), Freidenrich lives in Seattle. **page 8.**



Beth Goodrich, aka The Crafty Librarian, has been the American Craft Council's librarian and archivist since 2017. In this issue's "From the Archives" coverage in our new Media Hub department, she shares good news about funding that ACC has received to complete digitization of 84 years of *American Craft*, as well as 275 historical audiovisual recordings. **page 71.**



Jennifer Vogel spent the past two years as senior editor of *American Craft* and is now a contributing editor. She has written for and edited many publications across the country and worked with Sean Penn to bring her memoir, *Flim-Flam Man* (Scribner, 2005), to the big screen in the 2021 film *Flag Day*. In this issue, Vogel put together and edited our Baltimore coverage. She also wrote about the powerful collaboration between interior designer Kelee Katillac and Adelphi Paper Hangings. **pages 40 and 60.**

FROM TOP DOWN: Photos (first two) by Kelvin Bulluck. Photo by Kyle Johnson. Photo courtesy of the American Craft Council Library & Archives. Photo courtesy of Jennifer Vogel.

BEST IN CRAFT
Meet the 2024 American Craft Council Awardees
american craft
Fall 2024
Artfully Woven
Wood · Willow · Clay · Textiles
Modern Ceramics + Frank Lloyd Wright

Letters from Readers

A Match Made in Print

Glenn Adamson's history of Teater's Knoll ("A Match Made in Idaho," Fall 2024) is perhaps my favorite article ever in *American Craft*. I loved the combination of the history of the house; the story of the original owners; the acknowledgment of the mastery of stonemason Kent Hale; and the story of Henry Whiting, the current owner, who fell in love with the derelict home, worked to bring the house back, and then added his incredible Japanese ceramics.

—Lynn Pollard, Atlanta, Georgia

From Teater's Knoll's Owner

Over the last 40-plus years there have been many articles published about Teater's Knoll from all sorts of (mostly architectural) sources, but I can assure you that your article is the best and most beautiful one ever published.

—Henry Whiting, Bliss, Idaho

A Powerful Group

I am one of the awardees ("The 2024 American Craft Council Awards") and was very interested in reading about the others. It is a great group and I'm very proud to be a part of it.

—Lynda Watson, Santa Cruz, California

Craft Ascendant

This issue was especially meaningful to me as I observe this gaining-power movement of craft's position in the art world, which previously dismissed craft as though it had little meaning.

Carol Sauvion's comment (in "The 2024 American Craft Council Awards") on "What is craft?" is so on-target: "Craft is when someone combines skill, creativity, and intellect and has made something unique . . . the place where utility meets art."

—Kay Enyart, Los Angeles, California

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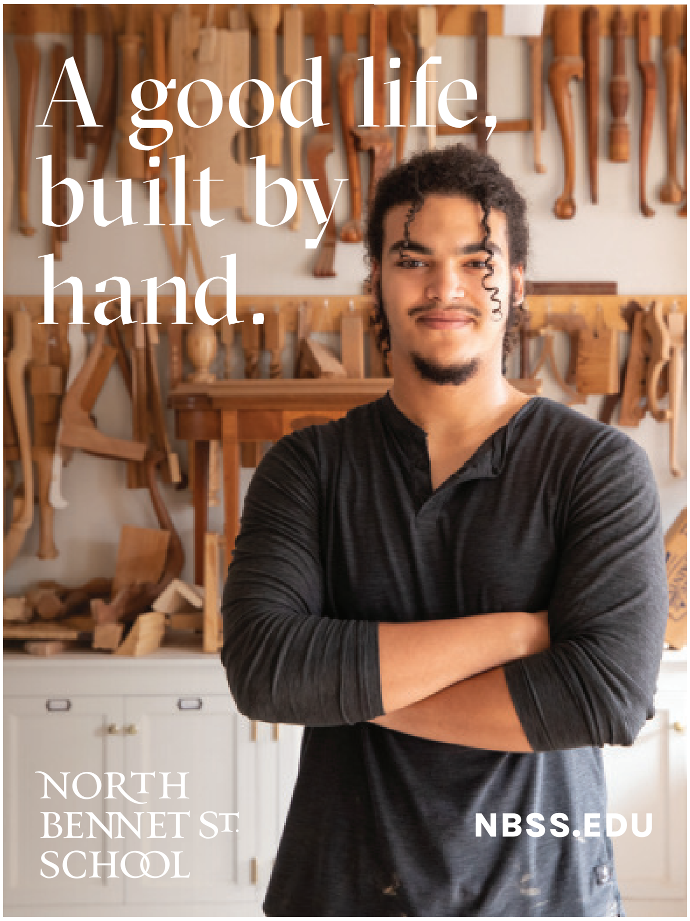
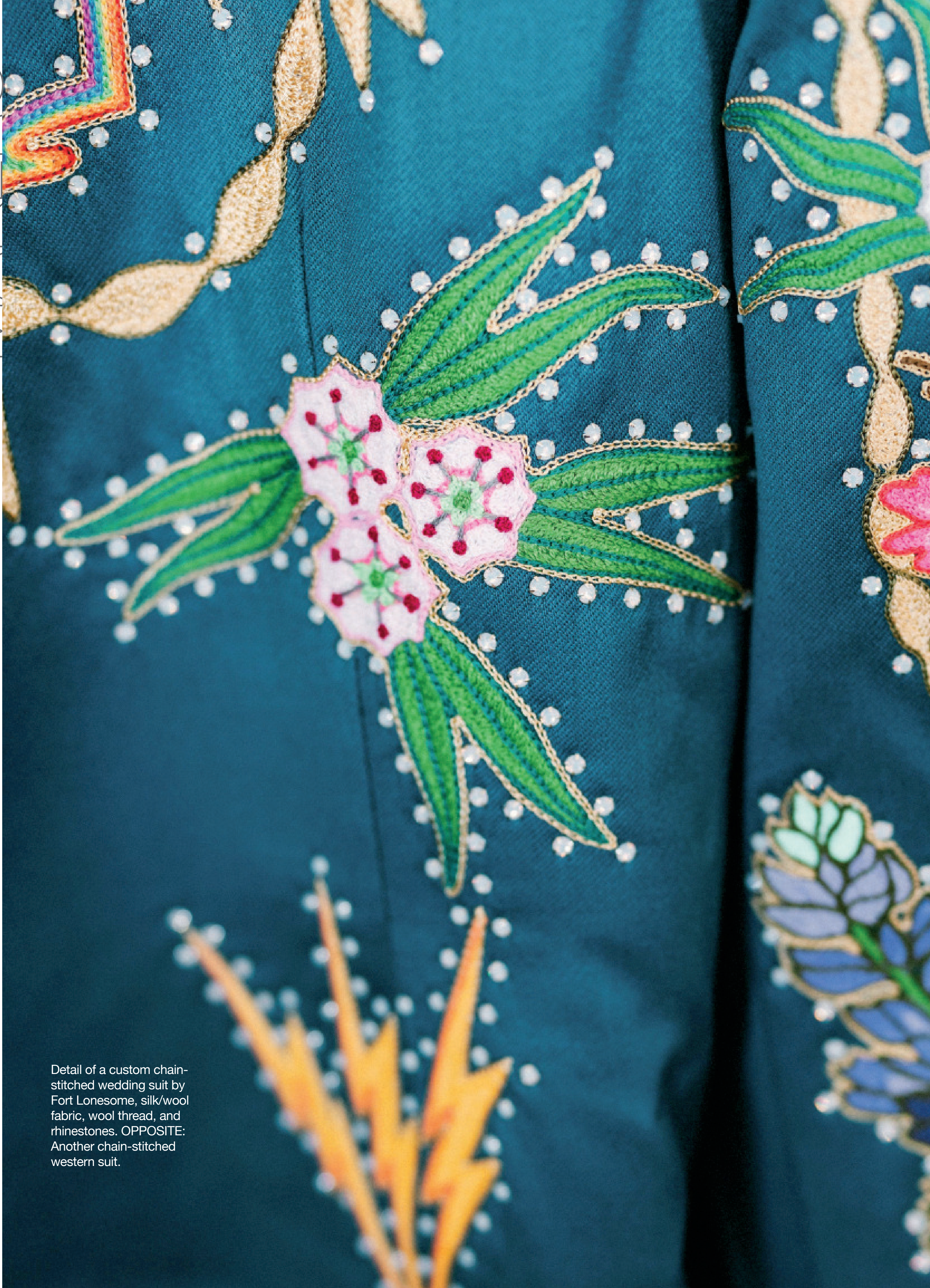


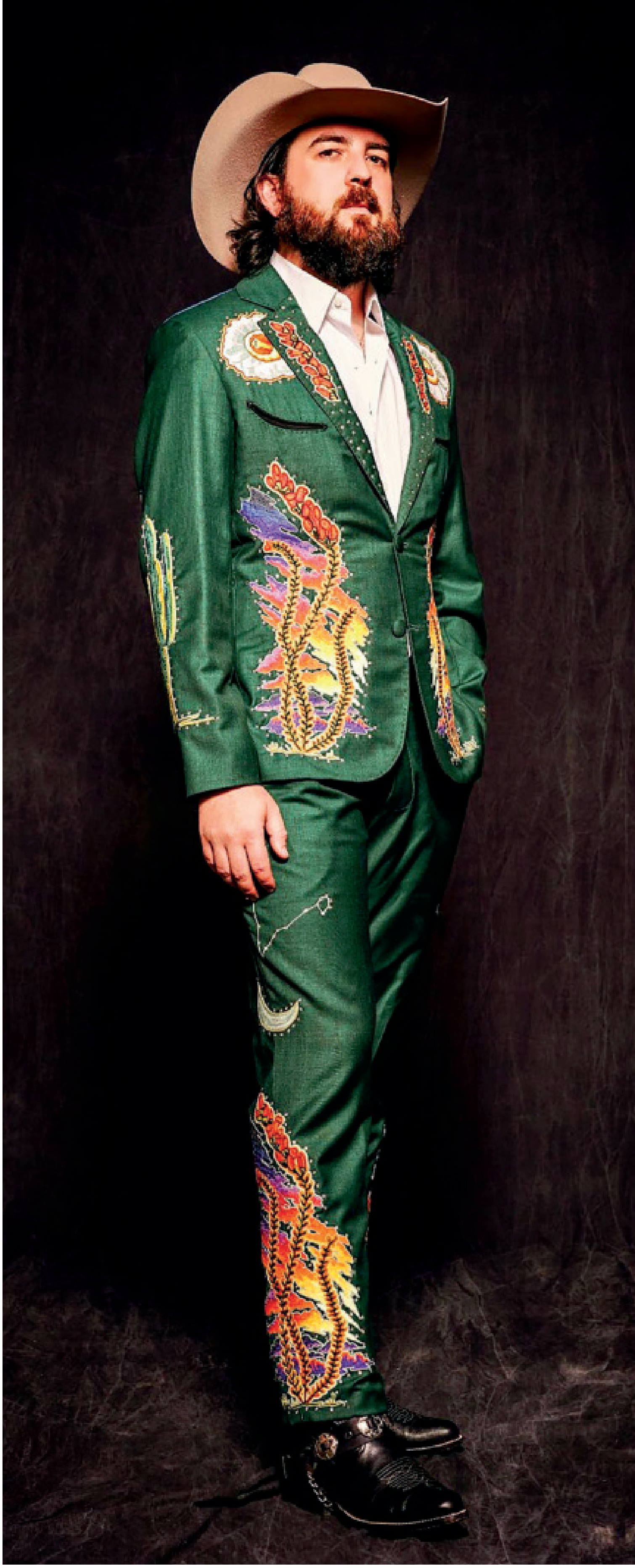


Detail of a custom chain-stitched wedding suit by Fort Lonesome, silk/wool fabric, wool thread, and rhinestones. OPPOSITE: Another chain-stitched western suit.

Riding into the Sunset in Style

Thanks to classic machinery, the boldly emblazoned chain-stitched shirts, jackets, pantsuits, and wallpaper swatches made at Austin, Texas's Fort Lonesome are lighting up the Western stage.

BY EMILY FREIDENRICH



You walk a little differently when you wear something this cool. You hold your head high, square your shoulders, kick your heels a little. "A moment," you might caption your Instagram post, "for the suit." And you'd be right—from the exquisite tailoring to the sheen of the cloth to every single image stitched, rhinestoned, or appliquéd on its surface.

Did you choose twin thunderbolts on the arms, lapels with gold-stitched arrows, a heliotrope-and-tangerine ombré sunset down the back? Pant legs with prickly pear cacti, California poppies, and all-seeing eyes? Or were you drawn to the purple velvet hot pants with turquoise fringe, complemented by a matching hat? Whatever the choice, you're ready for the stage, to sing, to voice your vows, to draw every gaze.

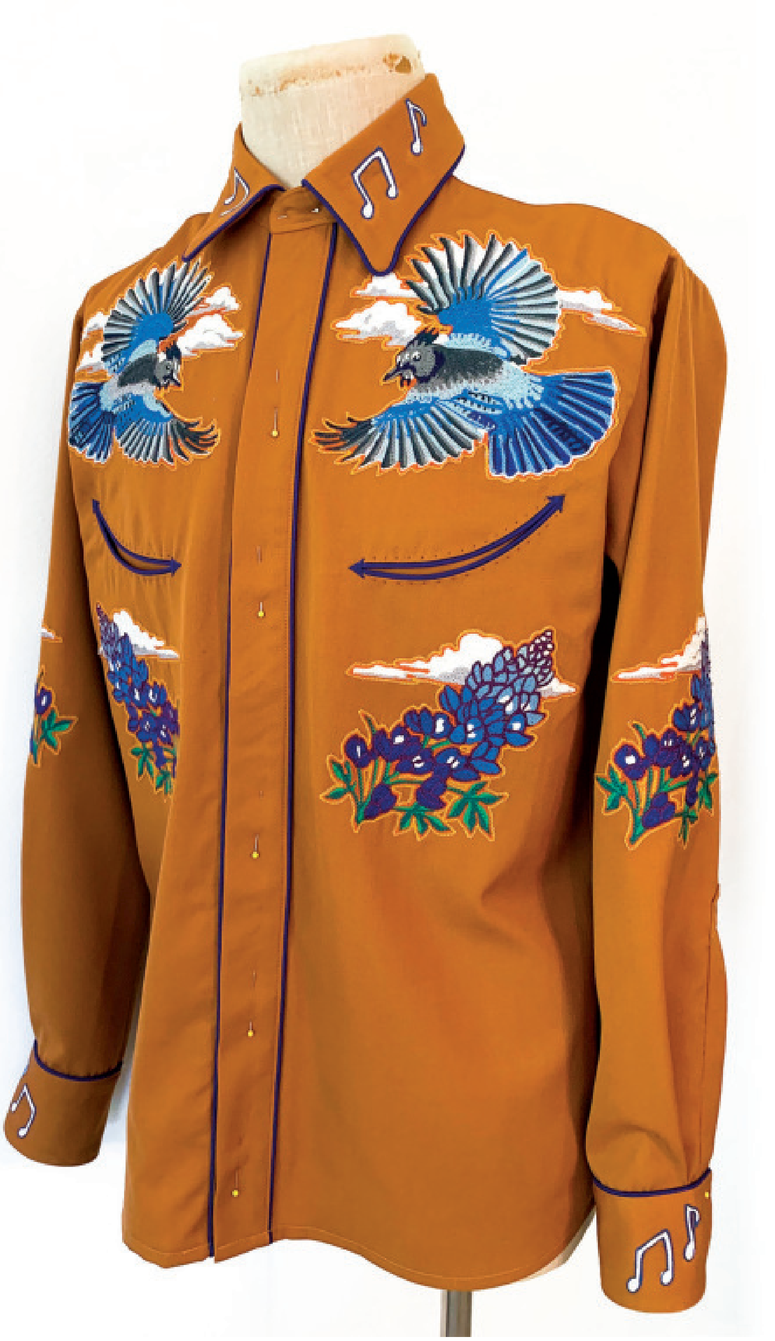
This is your bespoke suit from Fort Lonesome, the Austin, Texas–based chain stitch, stage costume, and custom Western wear atelier. The company's wearable art has been seen on the likes of Jenny Lewis (her white pantsuit festooned with marijuana lit up social media in 2016), Diplo (in 2019, both *Vogue* and *GQ* gushed over his cream suit emblazoned with his name over a huge MTV Moonman), actor Matthew McConaughey, singer Nikki Lane . . . the list goes on.

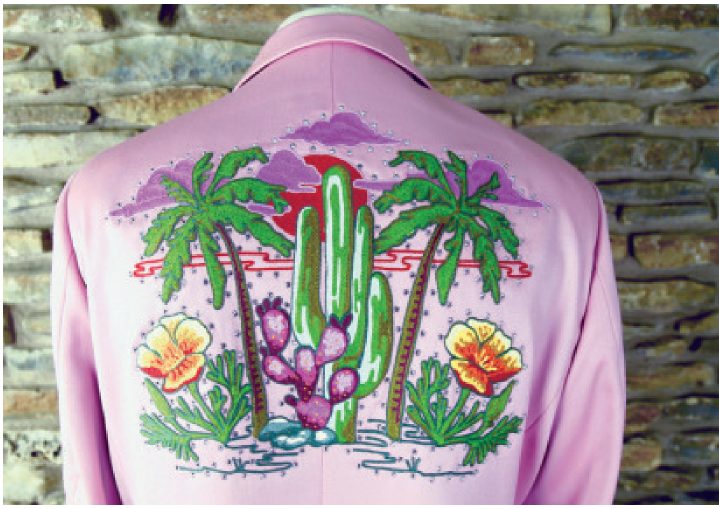
Bespoke stage wear and custom suiting are the most luxe level of the studio's work, each outfit taking the dedicated team of eight upwards of 200 hours to painstakingly build by hand. You can also customize a Western pearl-snap shirt (Bill Murray sports an armadillo-ed number), or take your pick of myriad off-the-shelf patches to bring that signature psychedelic cowboy vibe to anything you own.

"Lovingly, the Fort carries forth the torch of the Rodeo Tailor," reads Fort Lonesome's artist statement, "aiming to midwife the legacy of the craft into its rightful place as an iconic evergreen opportunity to innovate, narrate, and adorn." This has been the vision of founder Kathie Sever since 2013, and looking back, she is bowled over by how far they've come.

In 2006 Sever bought a 1918 Singer 114w103 chain stitch machine. "We knew that it was *the* machine that was used

Photos by Rob Blake.





for traditional Western wear," she says. "But no one knew how to use it." Not the Austin-area Western wear folks, not the sewing machine technicians Sever reached out to, not even her craft community. At that point, there wasn't even any advice to be found online. "I'd mess around with it from time to time," Sever remembers. But any chain stitch work she did in those years for Ramonster, her popular children's Western wear line at the time, was done entirely by hand. Finally, out of the blue in 2011, an owner of one of the machines sent instructions he'd collected online from other makers. In no time, the Singer was up and running, and a breathless series of fortunate connections ushered in Fort Lonesome's founding and whirlwind beginnings.

ABOVE: Chain-stitched, made-to-measure silk western shirt with wool thread. TOP RIGHT: Using her 1918 Singer chain stitch machine is akin to sewing with an Etch A Sketch, says Fort Lonesome founder Kathie Sever. BOTTOM RIGHT: Detail of custom wedding suit, silk/wool fabric, wool thread, rhinestones. OPPOSITE: Western shirting made-to-measure for the musicians The Bros Fresh with silk/wool fabric and wool thread.

Sewing in a chain stitch is like drawing with thread. Interlocking, looped stitches form chains on the fabric surface that can flow into organic lines, words, and ornate patterns, and can be built up into varying densities of color and texture. Chain stitch embroidery was first seen on Chinese silks dating to 1100 BC and on textiles in Tutankhamun's tomb; it is present today in enduring global craft traditions notable in West and Central Asia. For the late 19th- and early 20th-century cowboys and rodeo riders of the American West, chain stitch embellishment distinguished a fancy shirt from everyday work wear.

> **“I wanted to layer and blend colors like oil paint.”**
>
> —Kathie Sever

Improving on the old hand-embroidery chain stitch, the introduction of machines like the Singer Sever found allowed for scalable application. Similar in appearance to a sewing machine, the apparatus has a rotating lever that grabs the fabric and allows the user to move it in any direction while *drawing* with the thread, “kind of like an Etch A Sketch,” Sever says. Bespoke chain stitch gradually faded from use as mass production grew—that is, until persistent artisans like Sever threaded their old Singers, eased down on the creaky foot pedal, turned the crank, and sent their needles humming once again.

Originally an art student with no formal background in fashion, Sever always approached her work like a painter. “I wanted to layer and blend colors [in chain stitch] like oil paint,” she says, which caused a lot of early frustration with the technical limits of the machinery. “I’d try to stitch something like a moon—try a color, lay it down, try a color over that, and over time it got better and better.” Fort Lonesome’s signature rich multicolor imagery and textured surfaces emerged from this instinct to just keep trying: “I had no rules I was playing by, no mentors, and no training. I was just messing around and making it up as I went along.”

Although Fort Lonesome “carries forth the torch” of the history and legacy of Western wear and the groundwork of its icons—certainly, the original “rhinestone cowboy,” designer Nudie Cohn, and his head-tailor-turned-Hollywood-designer Manuel Cuevas are in its DNA—these crafters don’t feel beholden to the past. “When I started, I wasn’t bringing a vast history of Western wear with me. I didn’t have to follow the traditions,” recalls Sever, before adding: “We are making our own.”

That spirit initiated an ongoing collaboration with fellow Austin creatives at Counterpart Studios on a line of wallpaper that incorporates some of Sever’s favorite designs. The Fort Lonesome team creates each original richly stitched swatch, which is then scanned and reproduced in such detail that the finished paper looks as textured as the original, especially those printed on linen paper. Intricate stitches are visible in the cupped hands and floating windows of stacked clouds and waving lowland brush in “Dreamland,” for instance, and in the twining snakes, cow skulls, and flora of “Texas Roads.” To Sever’s delight, patterns with the most bodacious imagery and the most outrageous colorways have proved most popular, bedecking stunning boudoirs, dining rooms, and lounges.

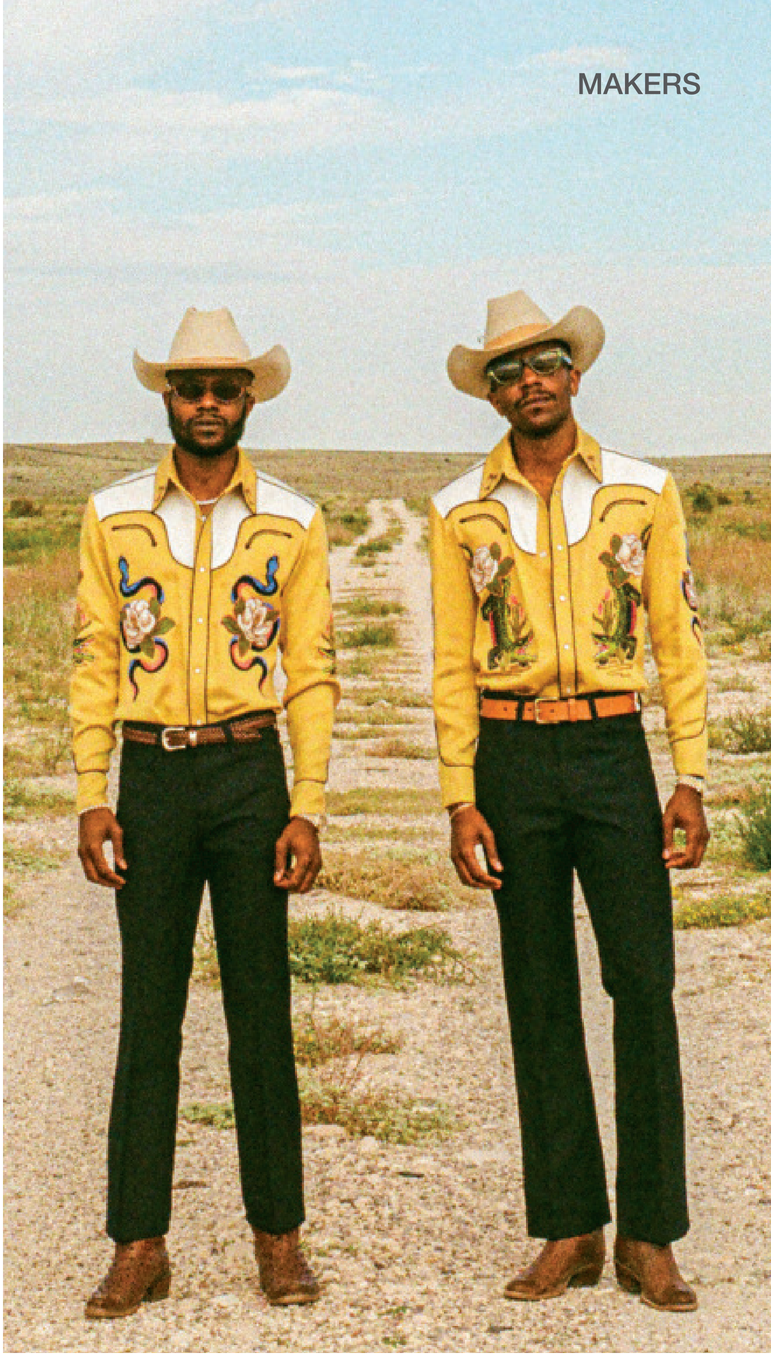


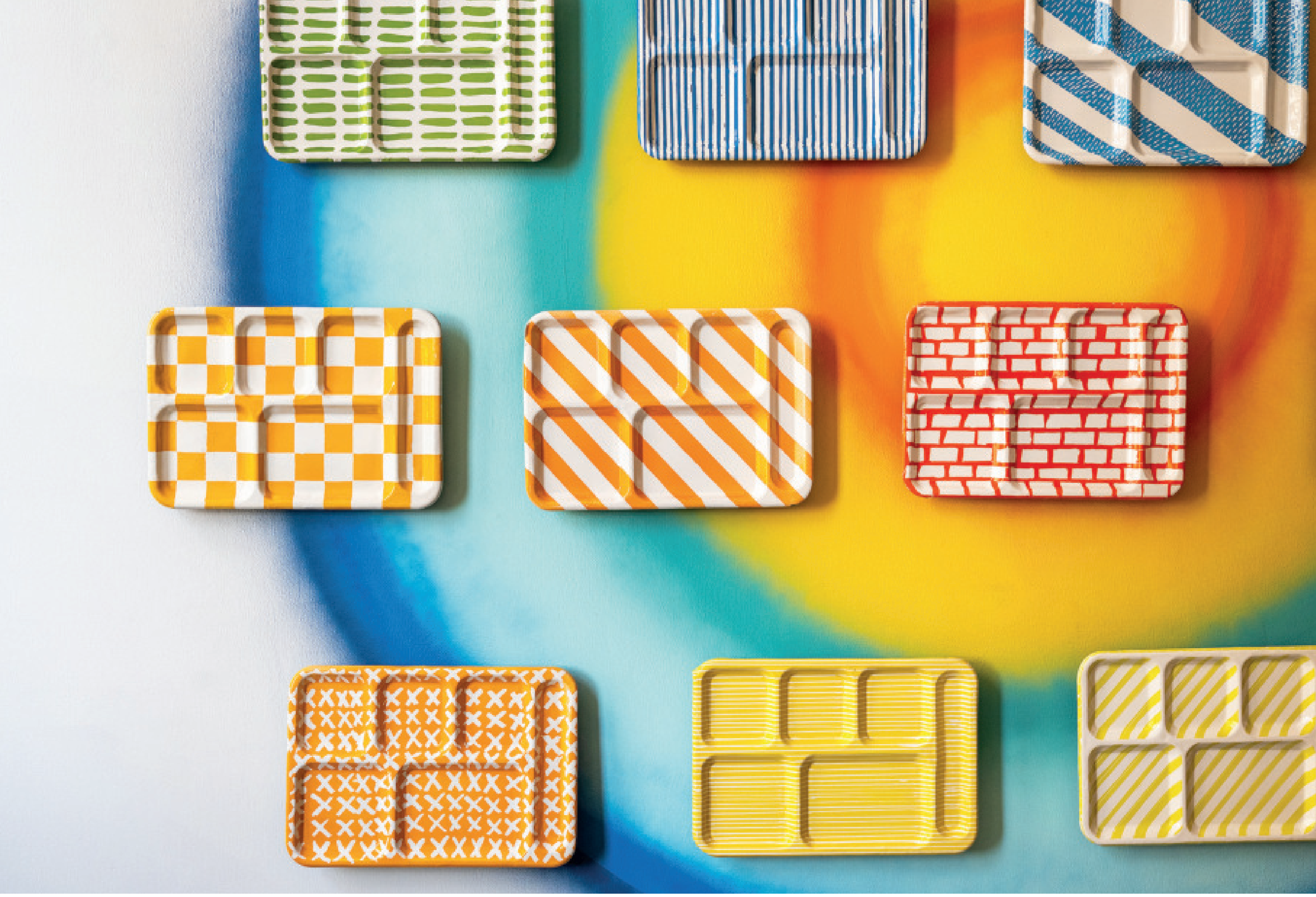
Photo by Hannah Koehler/Minkmade Photography. OPPOSITE: Photos courtesy of Fort Lonesome.

Fort Lonesome and the Counterpart team are currently at work on a fresh batch of original cross stitch designs, with new patterns launching in 2025. The exciting third collection draws inspiration from vintage denim and hand stitching and will introduce exclusive patch patterns. Beyond that, the folks at Fort Lonesome continue their adventurous outlook, infusing their artful modern-cowboy soul into each and every moment.

◆

ftlonesome.com

Emily Freidenrich is the author of *Almost Lost Arts: Traditional Crafts and the Artisans Keeping Them Alive* (Chronicle Books, 2019). She lives and works in Seattle.



The Pragmatic Metalsmith

Philly-based maker Rachel Kedinger finds joy in creating utilitarian objects imbued with timeless visual appeal.

BY ANITRA BUDD

Growing up near Fond du Lac, Wisconsin, metalworker Rachel Kedinger's playground was her father's auto salvage yard, a wonderland of old automobiles, train cars, and machinery. "It was like a big jungle gym of metalwork," the 35-year-old recalls. "Those objects were my treehouse."

Despite the wealth of materials on her doorstep, Kedinger didn't pick up a blowtorch until she went to college. And even then, it was by happenstance: "I was looking at the list of degrees, and there was one in jewelry and metalsmithing and art. Whether it was intuition or just luck, I signed up."

Kedinger now lives in Philadelphia, making and selling an array of home goods, including brightly patterned enameled lunch trays, steel gardening and hand tools, and brass flatware. While her objects could easily double as display pieces, for Kedinger the real magic of making is in utility. "To me, there's no point in having it if you're not going to use it—using art is the best part!" she says.

The decisions guiding Kedinger's artistic practice are equally pragmatic. In 2019, after working for a local blacksmith for a year ("heavy forging in 90-degree weather"), she pivoted to smaller projects, like the trays, baskets, and plates she's known for today. For Kedinger, these objects were not only less physically demanding to make, but also allowed for an ideal combination of timeless popularity and creative challenge.

"My downstairs neighbors have an enormous collection of enamel plateware. When I saw that, I immediately thought, 'Oh, that's hard, [and] people buy it,'" she says, laughing. She also recalled her grandmother's love of enamelware. "Growing up, my grandma had all these enamel pots and pans she didn't cook with. She just used them around the yard to water plants. It wasn't what they were originally intended for, but they were still special objects."

Kedinger aims to imbue every piece she makes with ageless visual appeal. "When I'm designing, I look back to vintage or antique objects I picture in my mind from junkyards or my grandparents' houses," she says. "Metalwork, in general, should aim to be somewhat timeless. This allows [the pieces] to fit into various design aesthetics and be more accessible to people."

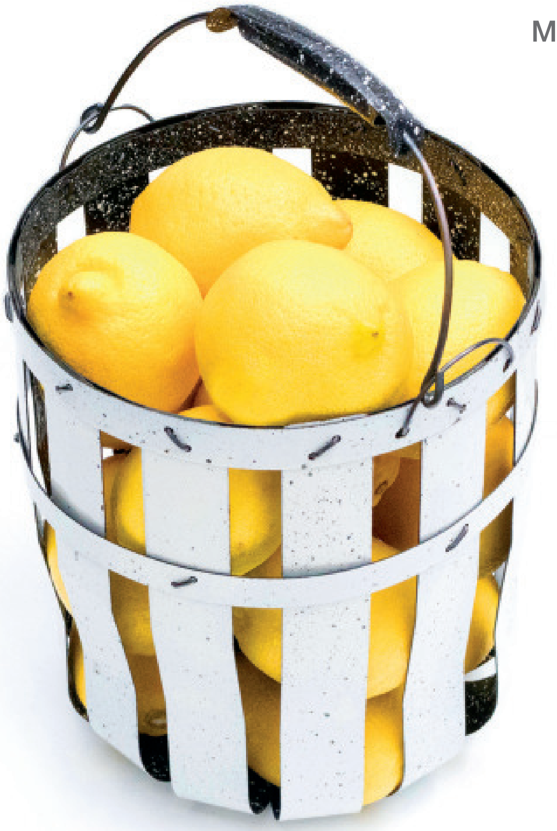
Considering salability and utility didn't always come naturally to Kedinger. She credits an experience during a fellowship at the Penland School of Craft, from 2016 to 2018, with building those skills. "Our weekly stipend was very small, but they gave us the opportunity to sell our work in the coffee shop there for 100 percent commission," she explains. "That was a huge motivator for me—I realized I needed to make things that sell, and make them well."

In a full-circle moment, Kedinger will return to Penland this coming summer to teach a two-week class on custom home decor. While her students likely won't have to sell their work to customers, it's guaranteed she will push them to balance beauty and utility in everything they make.

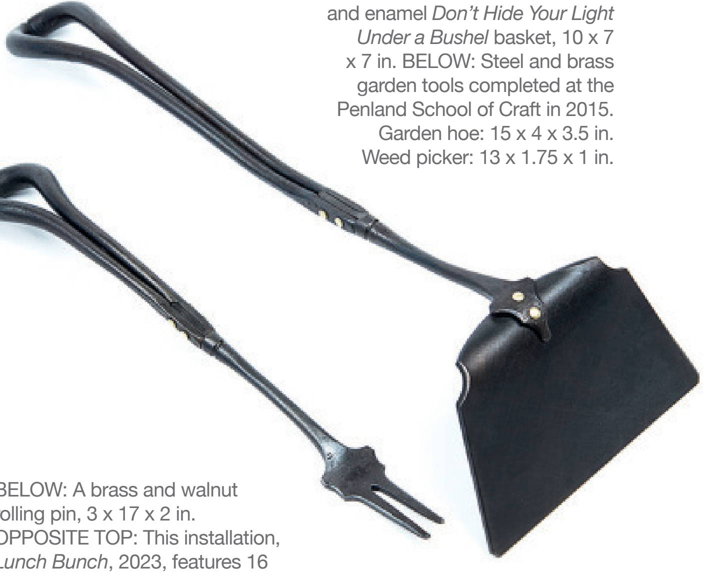
◆

rachelkedinger.com | @rkedinger

Storyteller Anitra Budd is a Minneapolis-based consultant, speaker, copywriter, and editor.



ABOVE: Rachel Kedinger's steel and enamel *Don't Hide Your Light Under a Bushel* basket, 10 x 7 x 7 in. BELOW: Steel and brass garden tools completed at the Penland School of Craft in 2015. Garden hoe: 15 x 4 x 3.5 in. Weed picker: 13 x 1.75 x 1 in.



BELOW: A brass and walnut rolling pin, 3 x 17 x 2 in. OPPOSITE TOP: This installation, *Lunch Bunch*, 2023, features 16 enameled steel trays mounted on a painting, 10 ft. x 8 ft. x 10 in. OPPOSITE BOTTOM: Kedinger in her Philadelphia studio.

TOP and BOTTOM: Photos by Rachel Kedinger. MIDDLE: Photo by Mercedes Jelinek. OPPOSITE: Photos by Linette Messina.

Finds. Staff from the American Craft Council share five craft objects that conjure whimsy, contemplation, and gratitude.

“I stumbled across ***Inner Elder (Nina Simone as Queen of Sheba)***, which is part of a series by Bahamian conceptual artist **Tavares Strachan**, while doing research for this issue. Strachan’s work is often based on the intersection of culture and scientific inquiry, frequently shedding light on the unnamed and overlooked contributions of Black explorers and scientists. His focus on the layers inherent in human history, based on who is telling the story, is reflected in this piece as music icon Simone breaks apart to reveal the Queen of Sheba—prompting us to self-reflection: What stories and identities do we all carry within us?”
—Rachel Messerich, programs manager

isolatedlabs.com
Dimensions: 39.5 x 23.5 x 23.5 in.

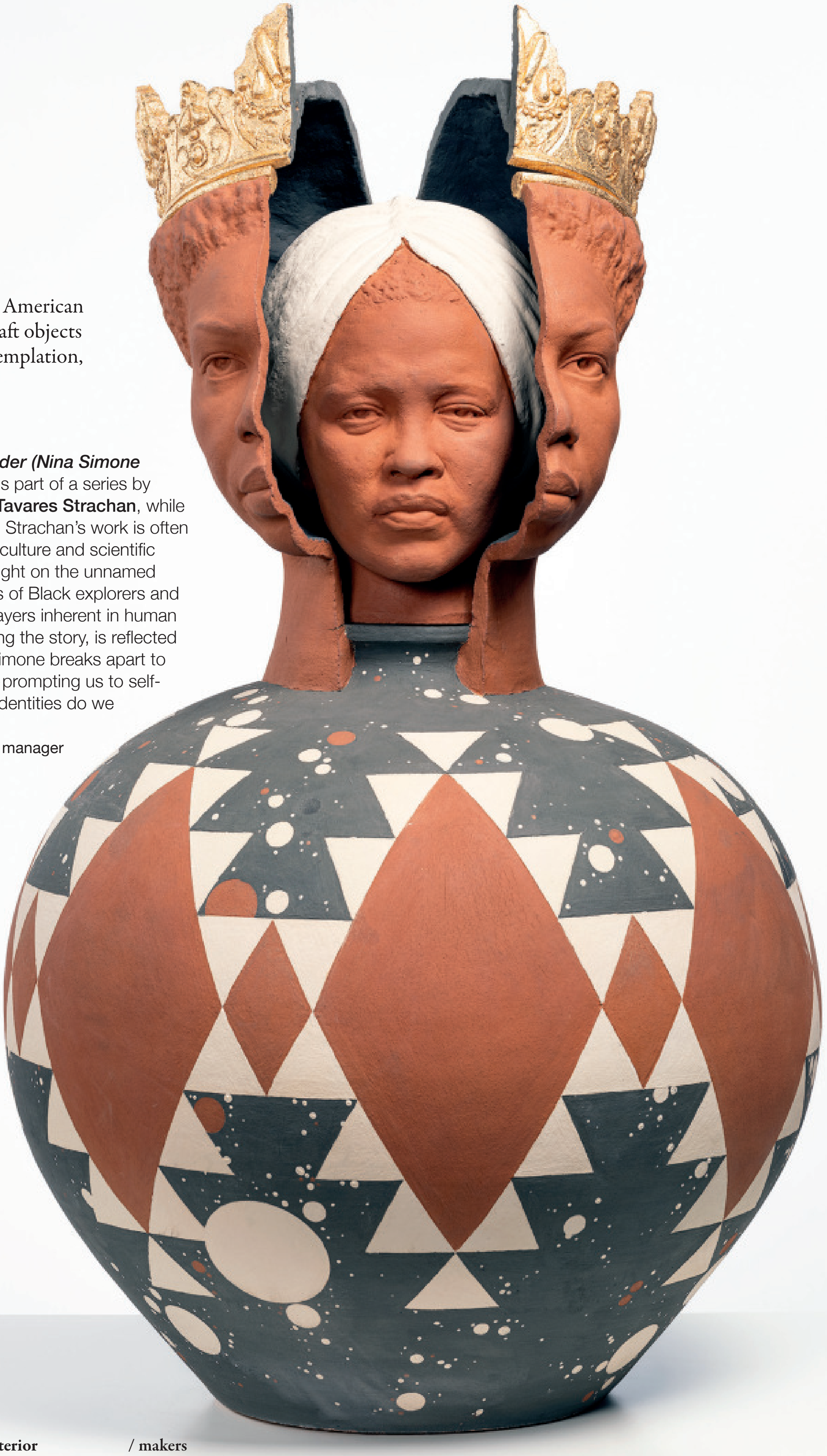


Photo by Jonty Wilde, courtesy of the artist and Marian Goodman Gallery.

TOP RIGHT: “Making a statement with a distinctive handbag is a simple way to brighten your day. I first saw **Scott Jones**’s work, including ***Mod Model***, on ACC’s online marketplace. Jones (of Urthy Fiber Art in Kokomo, Indiana) employs original designs and hand-pulls the screen-printed images to create whimsical, eye-popping accessories that evoke the pop culture of the 1950s and ’60s. Pure joy in a handbag!”
—Beth Goodrich, librarian, *American Craft*

urthyfiberart.com | @scottyjones_urthyfiberart
Dimensions: 10 x 14 x 4 in.

MIDDLE RIGHT: “I discovered this pair of tumblers at the 2021 Powderhorn Park Art Fair in Minneapolis, and they’ve since become a part of my daily morning coffee ritual. The artist, **Jennifer Justad**, is based in Minneapolis, and her work, which includes both functional and sculptural glass pieces, uses color, pattern, and form to give a sense of whimsy. I am especially fond of the yellow tumbler because it reminds me of eggs, sunny side up.” —Rachel Kollar, development manager

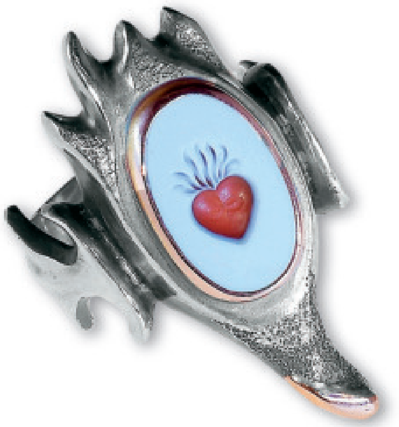
justadglass.com | @justadglass
Dimensions: 5 x 2.75 (diameter) in.

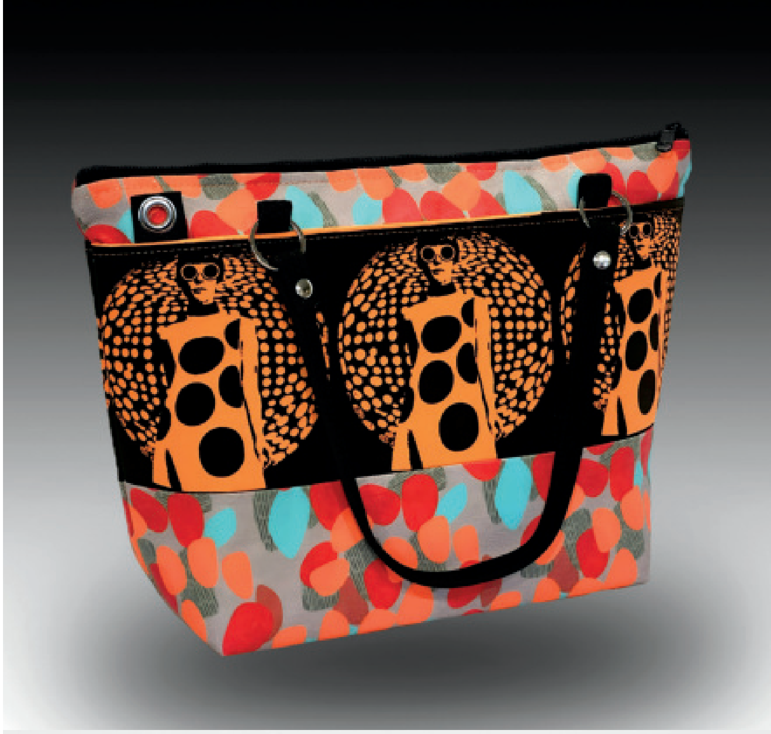
BOTTOM RIGHT: “I first met studio jeweler **Sarah C. Chapman** while taking a bracelet-making class in Minneapolis. She is an incredibly kind and supportive teacher; finding out that her work, much of it inspired by an interest in architecture, is also amazing was just a bonus. I have been following her career ever since. The textures she incorporates and the colors she chooses draw you to the pieces she creates. These ***Bateaux Earrings*** are some of my favorites.”—Carolyn Huber, member and customer service coordinator

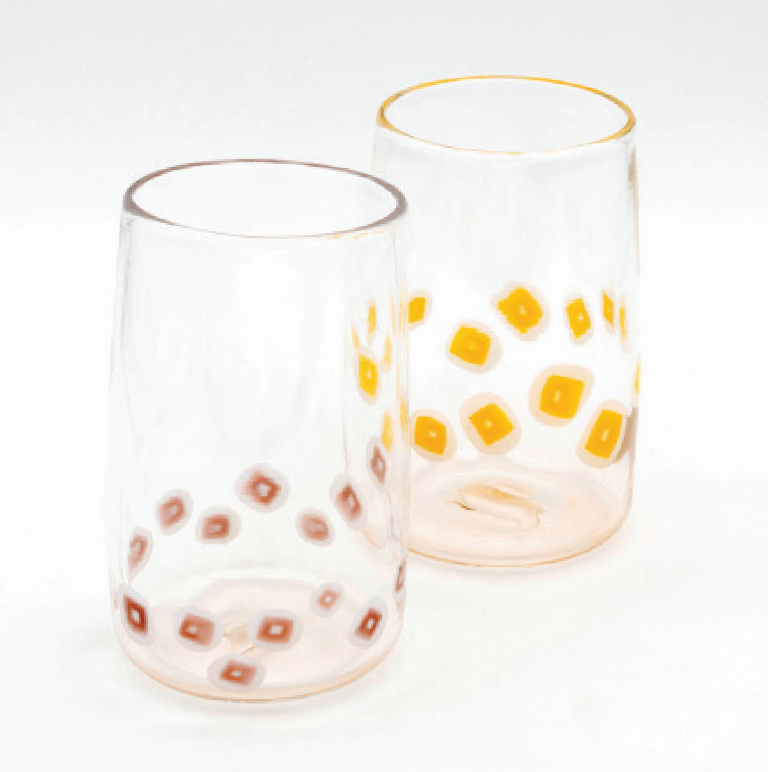
chapmanmetals.com | @chapmanmetals
Dimensions: 2.25 x 1 x 0.5 in.

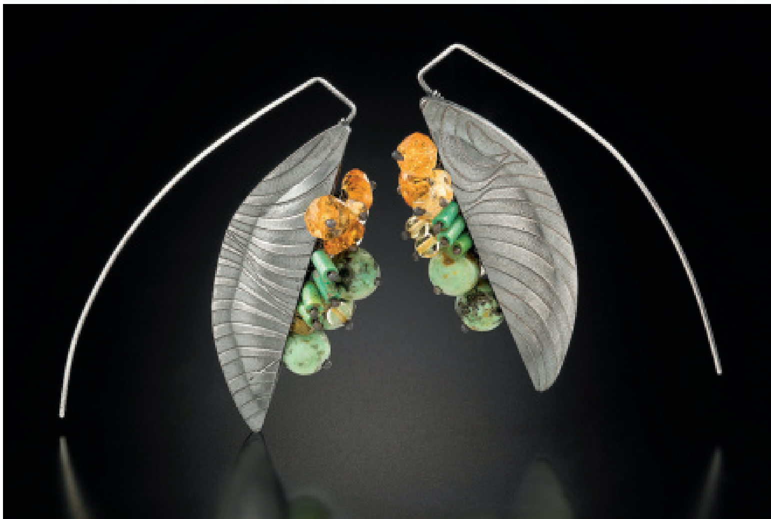
BELOW: “I came across upstate New York artist **Barbara Klar’s *Flaming Heart Intaglio Ring*** when perusing ACC’s online marketplace pop-up sale. The ring struck me as intricate and iconic. The molding of the flame elements creates a molten, soft appearance of the metal that feels both new/trendy and as ancient as the flaming heart symbol itself.”—Madie Ley, data systems administrator

barbaraklar.com | @barbaraklar
Dimensions: Size 9, 1.25 in. long









BOTTOM LEFT: Photo by Barbara Klar. RIGHT, TOP TO BOTTOM: Photo by Scott Jones. Photo by Sarah Sampedro. Photo by Larry Sanders.

CRAFT HAPPENINGS

Detail of bejeweled birds, part of *The Eternal Garden: Titanium Art by Aka Chen* at Bowers Museum in Santa Ana, California.

NOVEMBER

The Eternal Garden: Titanium Art by Aka Chen
Bowers Museum
Santa Ana, California
November 16, 2024–April 13, 2025

Taiwan-born Chen is a major innovator in this demanding medium, which requires extreme temperatures and methods such as carving underwater with precision medical tools. Comprising titanium and gemstones, the 20 luminous pieces on display here combine the intricacy of jewelry with the fluidity and meditative atmosphere of traditional Chinese ink painting.

Solid Gold
Brooklyn Museum
Brooklyn, New York
November 16, 2024–July 6, 2025

Four hundred objects—including medieval altarpieces, Japanese screens, and jewelry by the likes of Anna Sui, Christian Dior, and Gianfranco Ferré—celebrate an element that, in the organizers' words, "has symbolized beauty, honor, joy, ritual, spirituality, success, and wealth throughout history." The exhibition also explores the darker side of gold, including the human and environmental costs of extracting it.

Field Notes: Artists Observe Nature
Museum of Glass
Tacoma, Washington
November 16, 2024–Summer 2025

The Art Nouveau blossoms, birds, and insects of Lalique and Tiffany, as well as glass specimens in natural history museums, inspire the contemporary work in this show. On view are William Morris's hot-sculpted pine cones and birds, Vittorio Costantini's meticulously reproduced insects, and birds and plants drawn on glass sheets in glass powder by Joey Kirkpatrick and Flora C. Mace.

Photo ©AKACHEN.

Following Space: Thaddeus Mosley & Alexander Calder

Seattle Art Museum
Seattle, Washington
November 20, 2024–June 1, 2025

Mosley's wood sculptures, which emphasize balance and weight, testify to his major influences: the mobiles of Alexander Calder and traditional West African sculpture. Seventeen of Mosley's pieces are displayed alongside five of his favorite Calder works. Together, the works from the two artists "create a heightened awareness of forms in space and instill the anticipation of change," the organizers write.

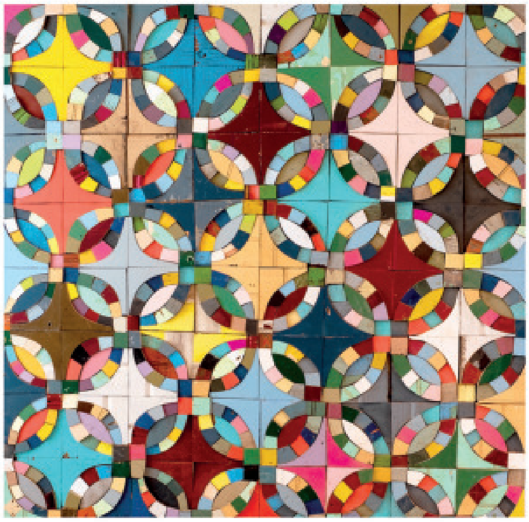
DECEMBER

Painted with Silk: The Art of Early American Embroidery

Detroit Institute of Arts
Detroit, Michigan
December 13, 2024–June 15, 2025

In early America, girls from well-off families were trained in embroidery to instill diligence and self-discipline. "A finely worked embroidery," write the organizers of this show, "served as a kind of diploma." About 80 of these "diplomas" will be on display, juxtaposed with embroideries by artist Elaine Reichek that challenge the imagery and assumptions of the older works.

Vittorio Costantini made this hot-sculpted glass bug for his *Entomological Specimens* series, part of *Field Notes: Artists Observe Nature* at the Museum of Glass.



Entanglement, 2019, a 48-by-48-in. salvaged-wood sculpture by Laura Petrovich-Cheney, will be on exhibit in *Waste Not, Want Not* at the Fuller Craft Museum.

Waste Not, Want Not: Craft in the Anthropocene

Fuller Craft Museum
Brockton, Massachusetts
December 21, 2024–August 31, 2025

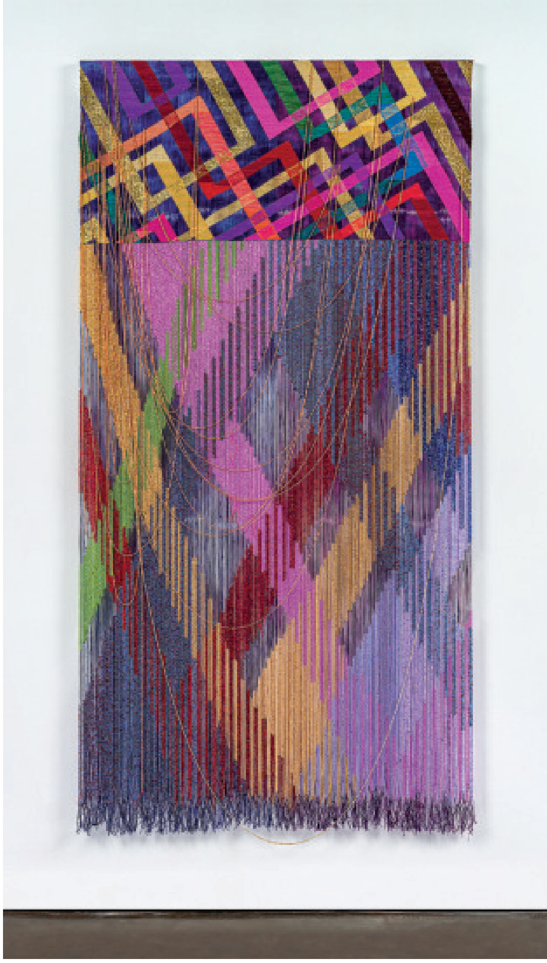
"Reuse," say this exhibition's organizers, "is just one facet of a desperately needed response to our current era." Accordingly, the show features works that reimagine and reconfigure secondhand, discarded, and industrially manufactured materials into carefully crafted forms. The result is intended to be a thought-provoking blurring of the boundary between industrial processes and craft traditions.

JANUARY

John Paul Morabito: Take Me To Heaven

Patricia Sweetow Gallery
Los Angeles, California
January 11–February 22, 2025

The title of this show, Morabito's first solo exhibition, pays homage to the music and persona of Sylvester, the pioneering 1970s Black gender-fluid disco star. Morabito's shimmering, multicolored tapestries further the quest for queer freedom and expression as an act of resistance to political and social forces.



John Paul Morabito's 2024 tapestry *Untitled (you make me feel, mighty real)* will appear in their show at Patricia Sweetow Gallery in L.A.

TOP: Photo courtesy of the artist. BOTTOM LEFT: Photo courtesy of The George R. Stroemple Collection, A Stroemple/Stirek Collaboration. BOTTOM RIGHT: Photo by Tim Safranek.

Everybody's Bolos
Fuller Craft Museum
Brockton, Massachusetts
January 25–June 8, 2025

Bolo ties, made of a cord cinched with a decorated slide, were developed to a high level of artistry by Indigenous makers. This show, featuring bolos by 30 artists, "examines the cultural history and significance of the bolo tie in marginalized communities," the organizers write, "as well as its expressive potential and relevance as a gender-neutral form of personal adornment."

Woven Being: Art for Zhegagoynak/Chicagoland
Block Museum of Art
Evanston, Illinois
January 25–July 13, 2025

A meeting point for tribes before colonization, and currently home to the third-largest urban Indigenous population in the US, the Chicago area is nevertheless underappreciated as a Native culture center. In this show, four Native artists address that situation by exhibiting their work along with that of Chicagoland contemporaries and historical expressions of Native creativity in the area.

ABOVE: Jillian Moore's resin *Mons Bola* will be part of *Everybody's Bolos*. BELOW: *Ground Control (Mexicali/Calexico)*, 2020s, wool, by Noelle Mason.

FEBRUARY

Keiko Fukazawa Retrospective: The Space in Between
Contemporary Craft
Pittsburgh, Pennsylvania
February 7–May 3, 2025

This show is a retrospective of the 40-plus-year career of a Japan-born, California-based ceramist who creates lively, often paradoxical sculptural works: plates swarming with colorful Asian pop-cultural icons; allusions to social issues; and pieces reflecting the dislocations of a dual cultural identity, including shattered and reassembled teapots.

Marisol: A Retrospective
Dallas Museum of Art
Dallas, Texas
February 23–July 6, 2025

Marisol Escobar became an art star in the 1960s with her carved wood sculptures that satirized traditional ideas of femininity in a style evoking pop art, Dada, and surrealism. She worked until the early 2000s, and this retrospective includes work from the entirety of her lively career.

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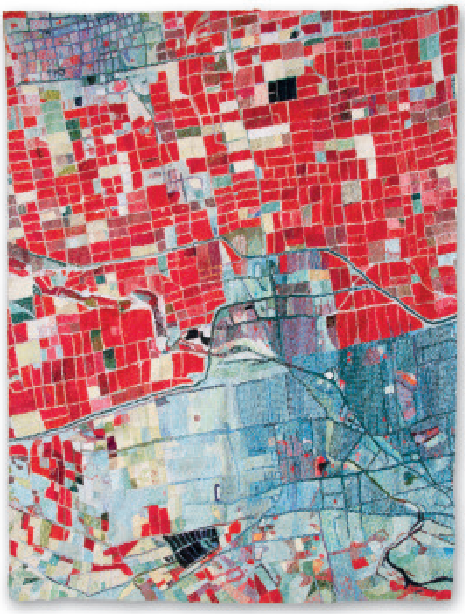

RugLife

Museum of Craft and Design / San Francisco, California
December 14, 2024–April 20, 2025

The idea behind *RugLife* germinated when Ginger Gregg Duggan and Judith Hoos Fox, partners in the freelance curatorial team CuratorSquared, discovered that multidisciplinary artists, including Nicholas Galanin, Ali Chaba'an, and Noelle Mason, had been making rugs as statements about culture and society.

"Rugs are so ubiquitous and familiar," Duggan says. "They can be taken with you if you're a refugee; they can be a sign of wealth. They're a good entry point to conversations about cultural stereotypes, gender, race, and more."

Galanin is one of 14 makers in the show; his *Signal Disruption, American Prayer Rug* mimics a TV screen. Chaba'an evokes the cultural dislocations of immigrant life by covering a cheap lawn chair with a Persian carpet. And Mason's rug reproduces a surveillance-satellite image of the Mexican border. Combined, the works overlay urgent contemporary concerns on the ubiquitous floor coverings of everyday life. "We hope attendees will be inspired to look at the world in a sharper, more critical way," says Duggan.
sfmcd.org

TOP: Photo by Dasha Wright. BOTTOM: Photo courtesy of Noelle Mason.

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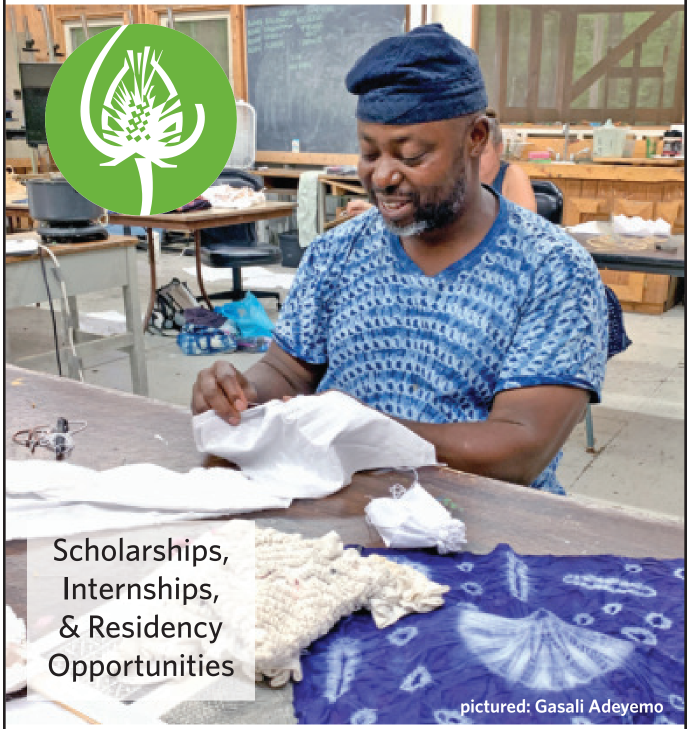

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pictured: Gasali Adeyemo

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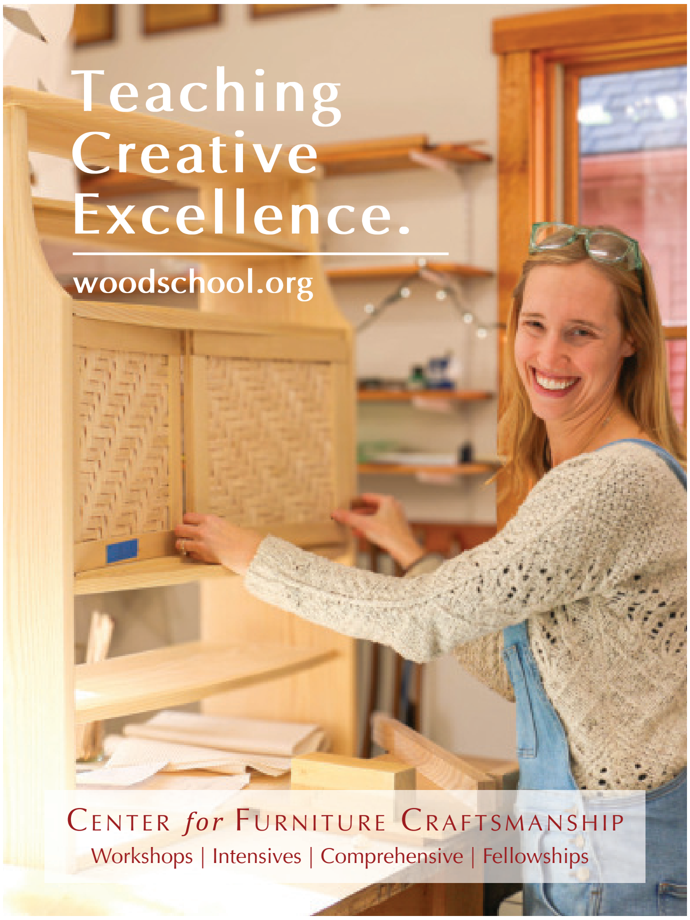

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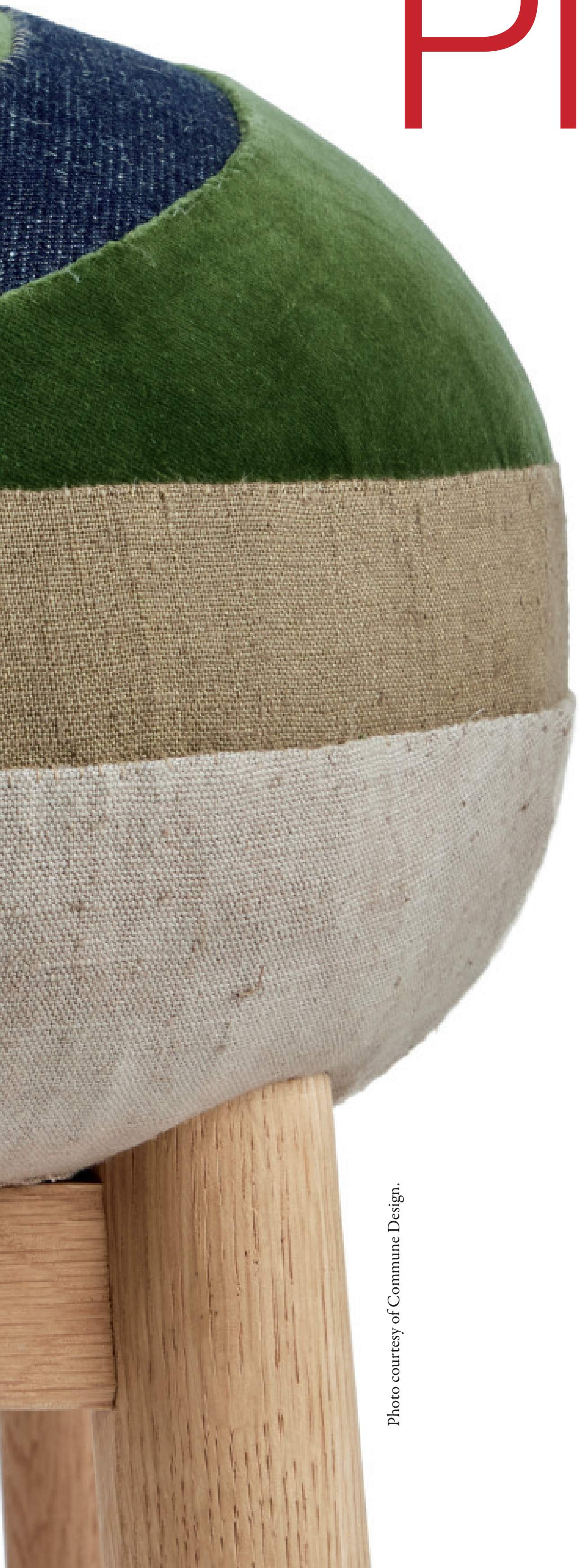


Photo courtesy of Commune Design.

Piece by Piece

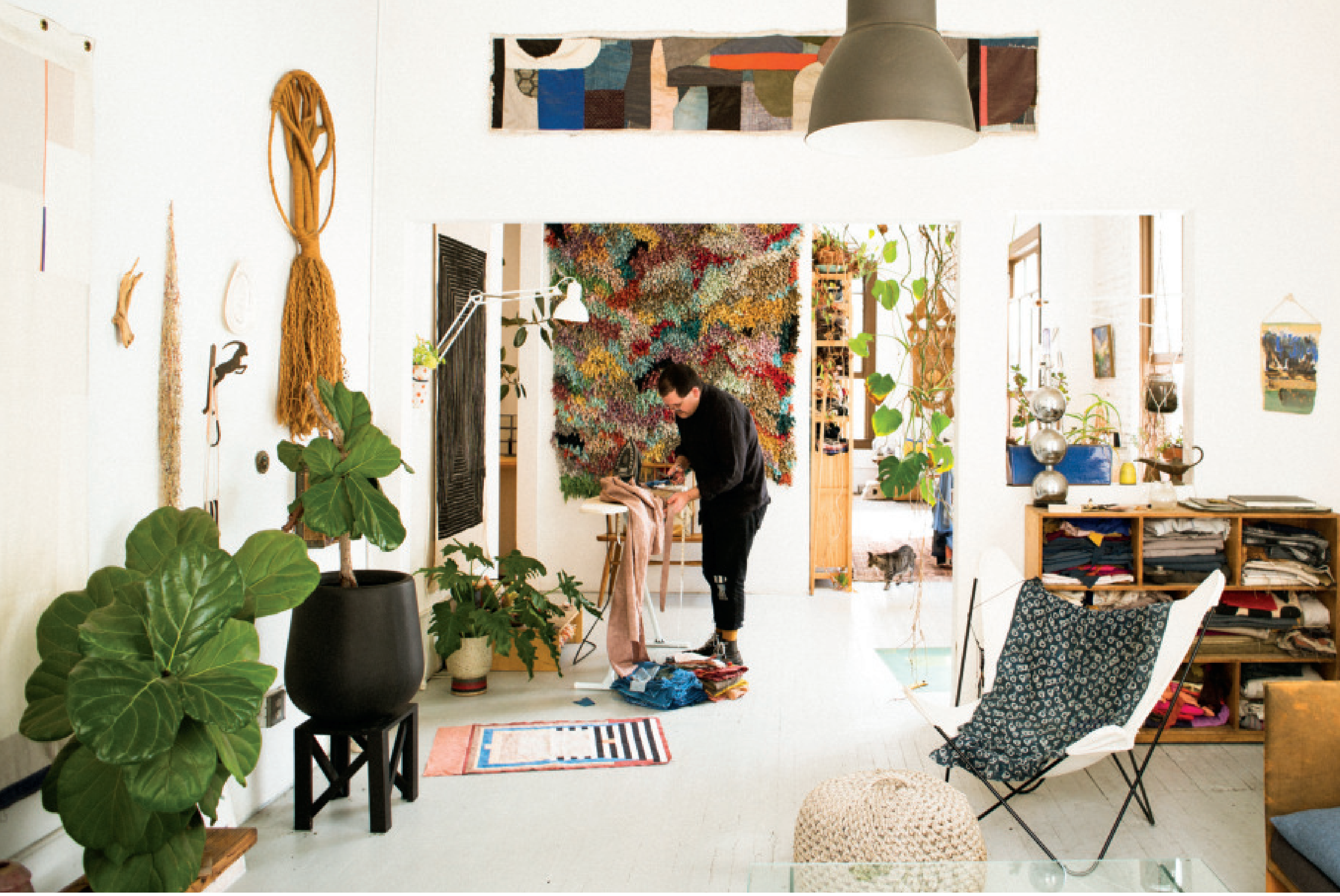
Riffing on global textile traditions, Adam Pogue creates delightfully improvisational home goods and sculpture.

BY DEBORAH BISHOP

If you were to send one of Adam Pogue's stylish patchwork textiles to 23andMe for analysis, the aesthetic DNA would roam all over the map—from patchwork traditions such as the quilts of Gee's Bend, Korean *bojagi*, and Japanese *boro*, to the sunny, color-drenched vibes of Los Angeles, where Pogue makes his home and atelier in a defiantly ungentrified building a short stroll from the Fashion District on the edge of Skid Row. "I love my surroundings," he says. "I'm inspired by all the unintentionally interesting things I see—from the colors of the signs to the storefronts piled high with clothes and random goods." In his airy, sun-washed studio, Pogue stitches foraged fabric remnants into high-end home furnishings such as curtains, pillows, bed coverings, and ottomans.

Pogue first reached for a needle and thread in college, where he studied architecture and sculpture. "I had no money—I needed materials that were either free or super cheap," recalls Pogue, whose output ranged from amorphous fabric objects stuffed with batting to an eight-foot tall, three-legged sculpture made from salvaged wood, faux fur, and metal piping. After stints as a draftsman, bookseller, and barista, Pogue, who is 46, helped run retail operations and art projects for Free City, the cult favorite clothing company founded by

Drawing on patchwork traditions, Adam Pogue designed this 2024 stool for Los Angeles design studio Commune, stitching together hand-dyed linen, velvet, denim, and vintage Japanese textiles.



Nina Garduno. During his 11-year stint, Pogue helped to conceive and fabricate everything from gigantic floor pillows inspired by color field painting to realistic, life-size lions for a museum-themed store installation.

So when it came time to re-cover his own threadbare couch in 2010, Pogue was undaunted. "I had very little cash, but I gathered a bunch of old jeans and cords, cut out shapes, and kept stitching until the entire thing was re-covered, then did it all again to elevate the composition," he says. "Almost every culture has some form of repurposing worn-out clothing into something new—of necessity. I'm a proud part of that tradition." Pogue also turned old bedsheets—cut up, stitched together, and dyed—into a room divider and made a hand-looped rug/wall hanging from a pile of ripped-up Free City fleece remnants.

These projects and more made their way to then-nascent Instagram and caught the eye of designer Justina Blakeney, who included Pogue's apartment in her book *The New Bohemians: Cool and Collected Homes* (Abrams, 2015). The book's photographer, Dabito, also featured Pogue on his design blog, *Old Brand New*. "And it all kind of snowballed from there, very organically," says Pogue, who also uses the platform to meet and engage with like-minded makers, such as quilter Heidi Parkes, weaver Janelle Pietrzak, and ceramist Bari Ziperstein.

Scaling Up

By 2015, Pogue was itching to turn his pastime into a profession. After giving his notice to Free City, Pogue began making his first large-scale quilt out of old shirts and deadstock fabric, which caught the eye of Garduno's friend Roman Alonso, one of the founders of LA-based Commune Design (see opposite page). Alonso, who had just moved into an apartment with floor-to-ceiling windows, gave Pogue his first commission: to create curtains with the aspect of stained glass.

Pogue had never made curtains, but he admired Korean bojagi textiles on Pinterest and observed how the patchworked fabric resembled paned windows. "I'm totally self-taught with everything I do, so I wasn't afraid to figure this out," says Pogue. He perused YouTube tutorials of bojagi master Youngmin Lee hand stitching the flat-fell seams essential for creating a polished finish on both sides of the cloth, then figured out how to replicate them by machine.

Enhanced by Pogue's instincts for color and pattern, the translucent curtain panels are a unique take on the ancient bojagi technique—a jazzy, free-form composition with echoes of De Stijl by way of Gee's Bend (an enduring inspiration for Pogue). "I've never set out to copy anything—I've only ever wanted to figure out how to make my own ideas work," says Pogue.

Photo by Yoko Takahashi. OPPOSITE: Photo courtesy of Commune Design.

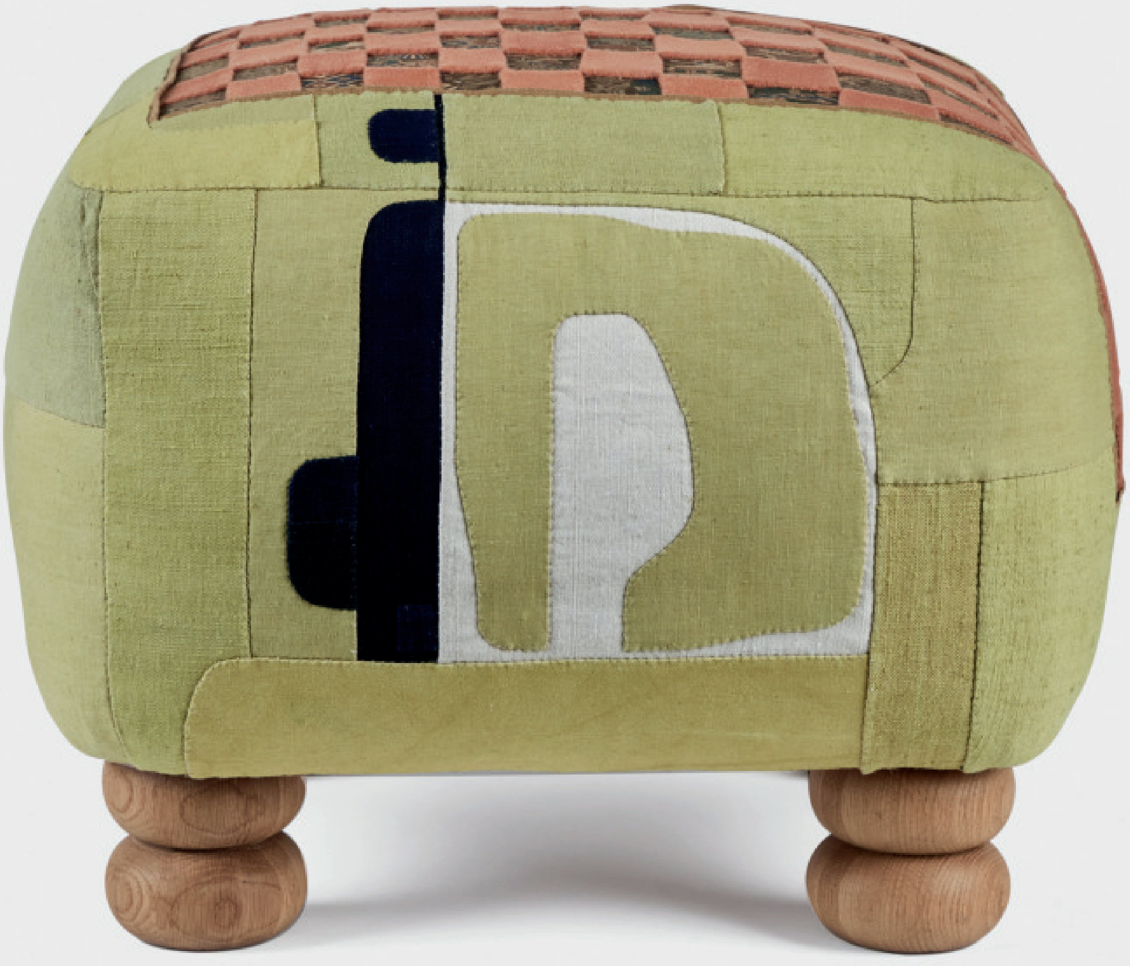
Commune Design

Roman Alonso and Steven Johanknecht are the principals of Los Angeles–based Commune Design, a firm whose name—with its whiff of utopian ideals, collaborative energy, and California cool—speaks volumes. "The name reflects our belief that all aspects of design are equally important, and also our aversion to hierarchies—kind of like the Bauhaus," says Alonso. "Whether we're working on a house, hotel, couch, poster, or packaging, they're all part of the same continuum and everyone has an equal voice."

In addition to Commune's in-house team of architects, interior designers, and graphic designers, the firm partners with artisans who favor materials reflective of the natural world—whether they're working on an artist's Parisian garret, a commercial space such as Heath Ceramics, or a trailer in Malibu. Dozens of makers have found a berth in Commune's online shop of housewares, objects, and art. And some—including Adam Pogue—have thrived by having Commune act as their agent.

"We know the importance of protecting and creating space for creative people," says Alonso. "For some, it's most beneficial to let them do their thing and let us take care of the rest." This form of benevolent patronage includes breaks to refresh and recharge, which is how Pogue was able to make exploratory work for his show at Blunk Space. As Alonso explains, "Ideally, we do meaningful work for meaningful clients, and that allows everyone the space to push further in their own art practices."

communedesign.com
@communedesign



RIGHT: Pogue made this ottoman with cashmere, hand-dyed linen, vintage Japanese textiles, and oak legs for Commune.

OPPOSITE: Pogue irons fabric in his downtown Los Angeles studio. His apartment is in the same building, which once served as a Canadian Embassy.

The curtain project was also a paid audition of sorts. Soon thereafter, Commune invited Pogue to make pillows for its online shop (where they sell out within hours) and offered him representation—a relationship that affords Pogue more time to create. Pogue has since designed window coverings for projects worldwide, including a café at the Commune-designed Ace Hotel in Kyoto.

One of the people who admired those curtains was Youngmin Lee, who was surprised to learn she was Pogue's unwitting teacher when she visited his studio last March. Lee—author of *Bojagi: The Art of Korean Textiles* (Bloomsbury, 2024; see page 69)—had admired Pogue's work on Instagram and wanted to include him in an exhibition she was curating in Seoul (which opened this November). "I was thrilled when I found Adam, because he interprets bojagi in his own original style and his craftsmanship is impeccable," says Kim. "When he told me that he had learned from me, it was really a magical moment."

A Melange of Materials

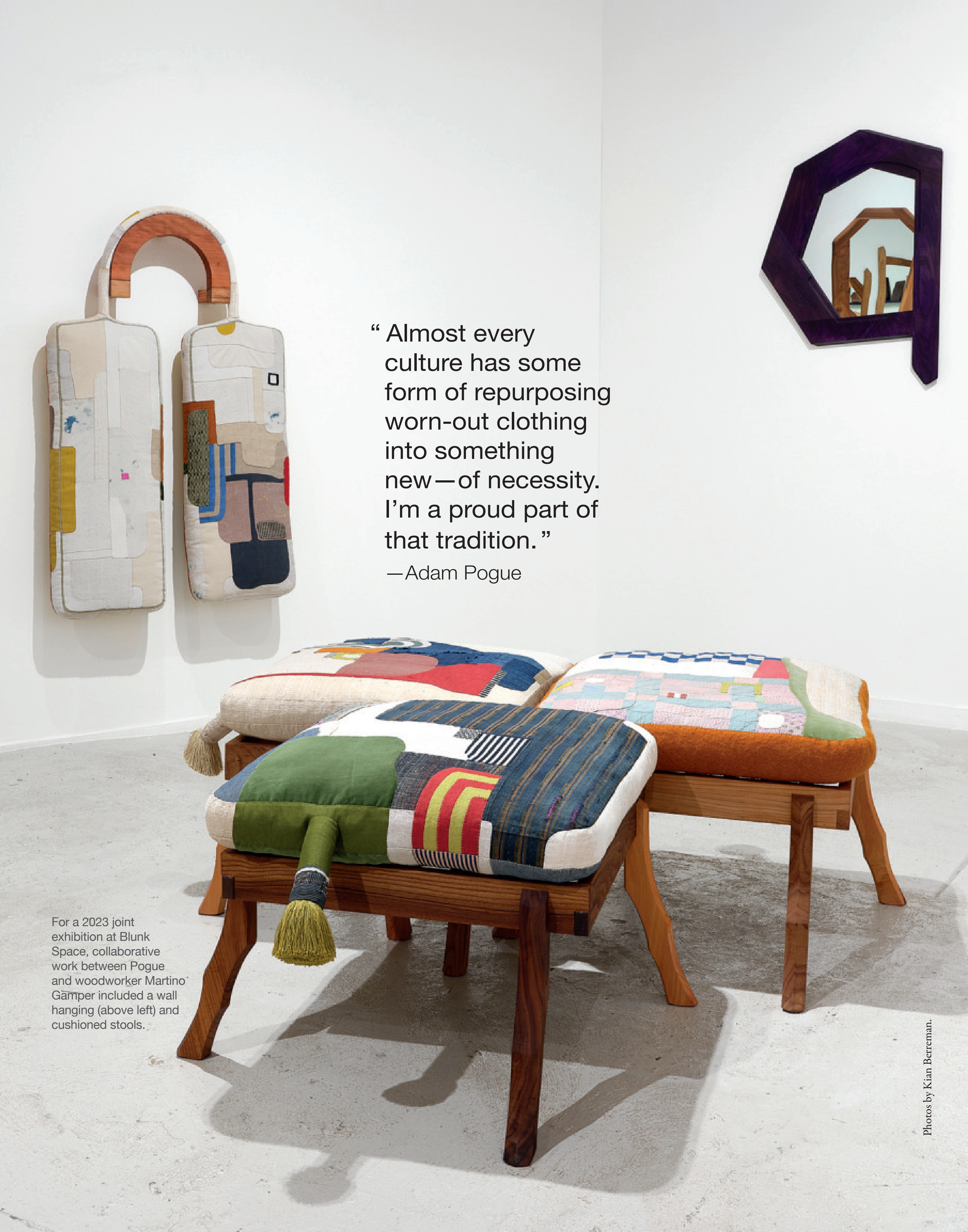
Pogue's studio sits one floor below his apartment and allows him to spread out larger pieces, such as the panels for the 300 feet of curtains he fabricated over the course of four months for Fanny's, the restaurant in the Academy Museum of Motion Pictures in Los Angeles. Pogue dyes almost all his material himself (the kitchen sink serves as a dye bath) and is something of a color savant. Using just three Rit primary colors, he can conjure almost any hue on the first go—a useful skill when matching subtle shades for interiors projects. A utility closet against the wall is stuffed with fabric, much of it gifted: old kimonos donated by a neighbor, military surplus canvas left over from a run of Free City puffer vests, piles of antique homespun linens sourced on Etsy, swatches of vintage kilim rugs courtesy of Commune. For Pogue, the holes, tears, and imperfections are cause for celebration. "Part of the composition *is* the repair—it's like this unintentional design element. When I highlight flaws with interesting colors or embroider around a hole with gold thread, I create an area of interest."

Pogue's compositional process is intuitive and organic—guided by a finished mental image and muscle memory rather than a sketch. "And even though I never make two of anything, over time I've created a vocabulary that I can riff off of," says Pogue. As if to prove his point, a sextet of cushion casings is fanned out on the floor, destined for a home in the Northern California coastal town of Sea Ranch. Not only do they share a common visual language—which Pogue describes as abstracted landscapes—they engage in an elegant dialogue with the celebrated bold and geometric supergraphics Barbara Stauffacher Solomon created for Sea Ranch in the mid-1960s, which visually help dissolve the rectilinear planes of the master-planned community's redwood buildings. "When Commune asked me to create something for Sea Ranch, it was a total fantasy," says Pogue. "I'd long admired Solomon's graphic language, and I'd like to think that—like her—I've come up with specific shapes that are identifiably me."

Pogue sews in his Los Angeles studio. OPPOSITE: Curtains in progress hang from the studio's ceiling.

Photos by Rich Stapleton.

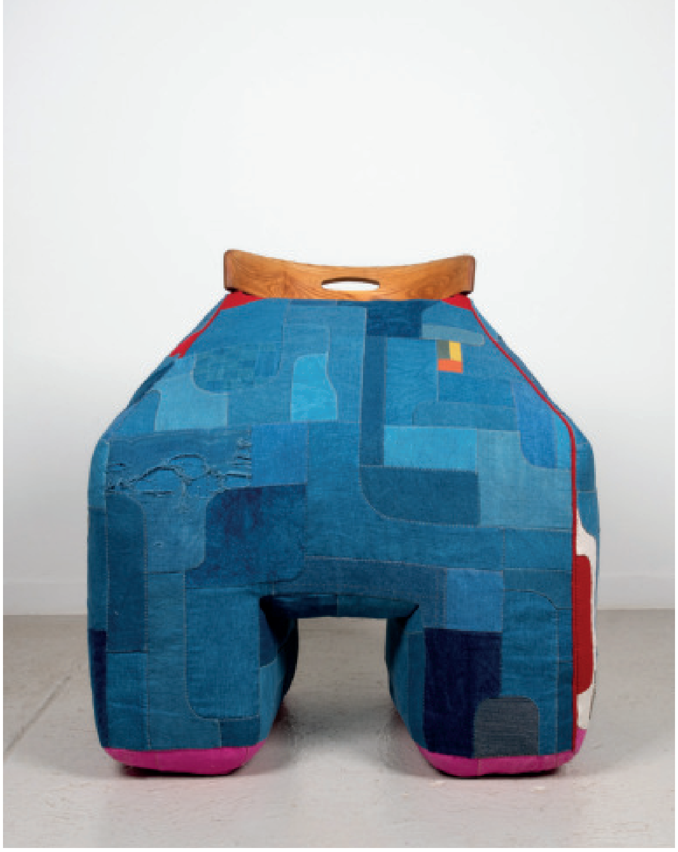
“I was thrilled when I found Adam, because he interprets bojagi in his own original style and his craftsmanship is impeccable.”
—Youngmin Lee

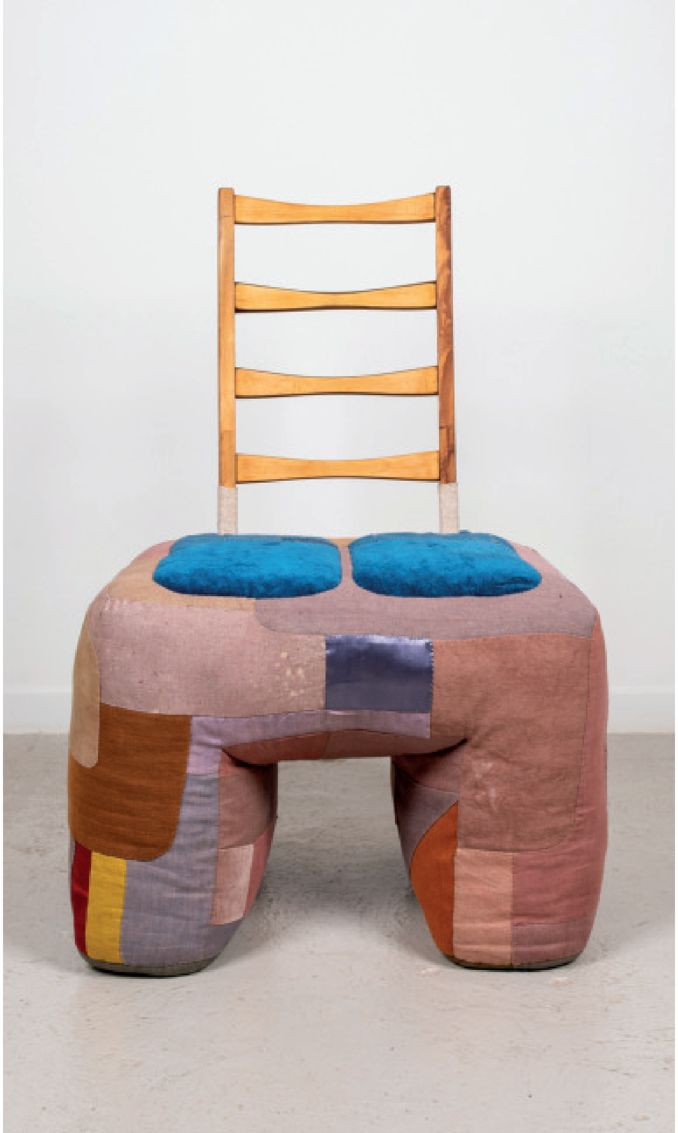


> “Almost every culture has some form of repurposing worn-out clothing into something new—of necessity. I’m a proud part of that tradition.”
>
> —Adam Pogue

For a 2023 joint exhibition at Blunk Space, collaborative work between Pogue and woodworker Martino Gamper included a wall hanging (above left) and cushioned stools.

Photos by Kian Berreman.





Two works by Pogue at Blunk Space. LEFT: A vintage chair forms the base for Pogue's denim-clad *Chimney Chair,* 32 x 30 x 20 in. BELOW LEFT: The padded fabric seat of the beguiling *Gina Chair,* 28 x 24 x 24 in., indicates where one could sit.

Sculpted Surroundings

Although Pogue is best known for home furnishings, he welcomes the chance to revisit his sculptural roots. "I love creating work that has no obvious function, except to look beautiful," Pogue says. Last year, he got to do both for an exhibit at the Blunk Space gallery in Point Reyes Station, California, alongside woodworker Martino Gamper.

Pogue's work there included the unsittable *Chimney Chair*, a squat patchworked form that fills the seat with just a few inches of chairback peeking over the top; it was sparked by a show he watched about an abandoned chateau. "When they tore the plaster off this water-damaged chimney, the smoke chamber looked like something designed by Frank Gehry," recalls Pogue. "I became obsessed with the shape." The *Gina Chair* bridges the gap between sculpture and furniture by appending a padded, bench-like seat to a friend's midcentury ladder-back chair. And a trio of tasseled floor cushions were elevated into stools in an ad-libbed collaboration with Gamper, who fabricated the wooden bases. Pogue also made a suspended room divider weighted on the bottom by a bolster, which will travel to Design Miami in early December with two other new pieces as part of the Blunk Space booth.

"Back when I quit my job, I had no idea if any of this would work," says Pogue, who seems almost dazed by how things have worked out. "I don't have family to fall back on and I'm a 46-year-old man who has never had a credit card. But here I am, doing what I love." And even when things don't quite work out, they do. The bojagi curtains that screen Pogue's studio kitchen windows and wrap around the room to conceal storage were originally designed for a client who ended up not taking them. "But look," says Pogue, gesturing, "they fit here perfectly."

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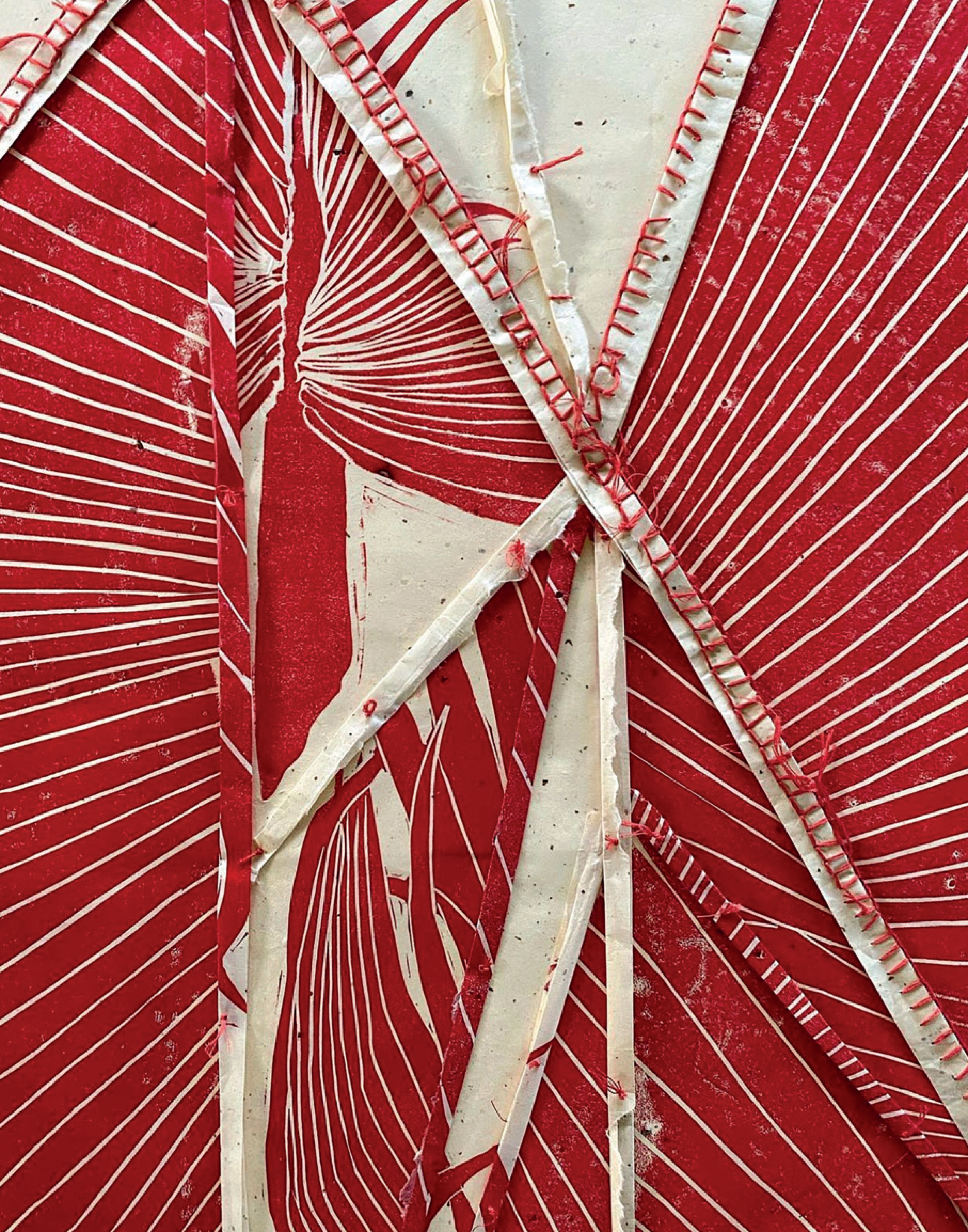
iamadampogue.com | @iamadampogue

Deborah Bishop writes about art, craft, design, and architecture from her home in San Francisco. She is a longtime contributor to *American Craft.*

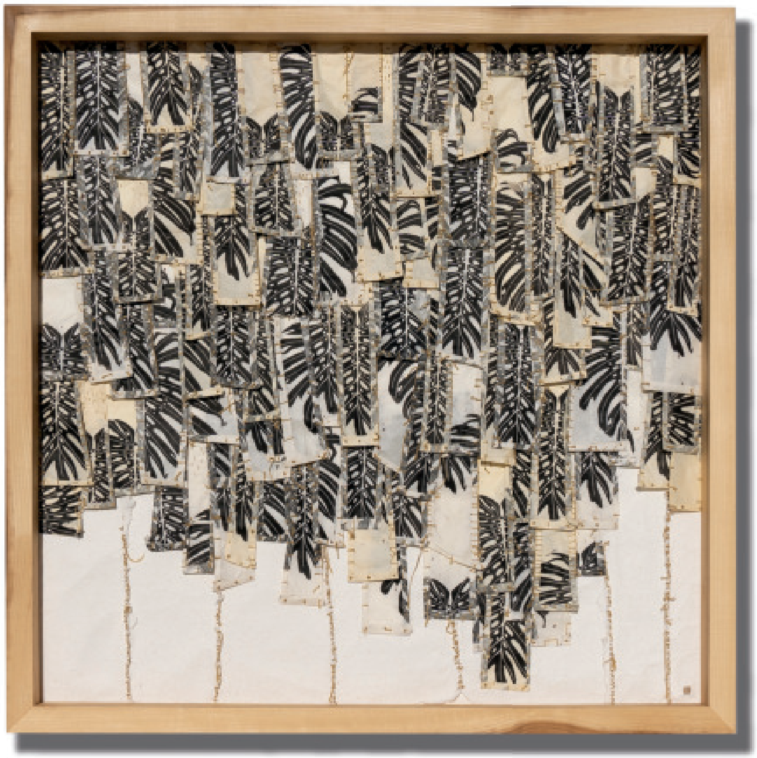


paper prayers

Enveloped in a warm ripple of candlelight, friends gather around a dining table in an inviting Maui home. They swap stories and refill each other's glasses. The earthy scent of fresh-brewed coffee fills the room. On the wall behind them hangs a stitched paper quilt. Its yellow, block-printed fan palms almost seem to flutter with each gale of laughter. The rich, honey tones of the print and the way the palm blades radiate recall the warmth of a sunrise. The quilt's triangular geometry and folded edges give it the lively feel of a sail or kite.

The quilt was made for a family who had navigated grief and, in its wake, wanted to infuse their gathering space with cheer. "The title—*Laughter in the Wind*—came to me, knowing what they had gone through and that they needed joy in that time," says Susanna Cromwell. "That was my prayer while I made it." When she creates a quilt, Cromwell says, "it can't just be a product. It has to be a prayer."

This gentle thoughtfulness typifies the work of Cromwell, an artist whose practice includes nature illustration and watercolor painting, block printing, and paper craft. Her work has grown from block-printed cards and one-of-a-kind prints sold in Hawaiian boutiques to framed paper quilts that hang in galleries and upscale hotels, including the Four Seasons Resort Maui. Even with her increasing exposure and popularity, Cromwell views each piece as an opportunity to radiate care into the world.



RIGHT: Susanna Cromwell's *Majestic Takeover*, a 2022 "paper quilt" with gampi and cotton rag papers, represents how monstera climbs building walls and the undercanopy of Hawaii's rainforests, 51 x 51 in. OPPOSITE: Detail of *Loulu Akala*—a 2022 quilt made from Japanese chiri paper, cotton thread, and oil-based printing ink—which invites a closer look at Hawaii's loulu palm.

Photo by Daniel Jones. OPPOSITE: Photo by Susanna Cromwell.

Combining block printing, paper craft, and illustration, Maui-based artist Susanna Cromwell imparts meaningful intention with each paper quilt she creates.

BY KIMBERLY COBURN

Kitchen-Table Beginnings

Cromwell was raised outside of Boston by parents who had immigrated from the West African archipelago of Cape Verde. From winning a bank calendar contest as an elementary school student to participating in the teen docent program at the Fuller Craft Museum in Brockton, Massachusetts, she has been drawn to art for as long as she can recall. “I started off an artist, like everyone. I think we all do,” she says.

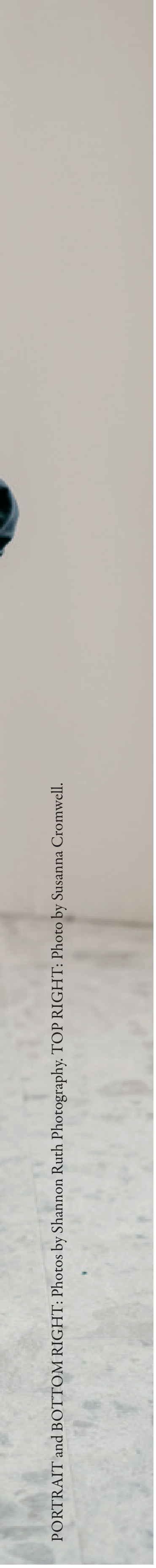
Her parents’ emphasis on education motivated Cromwell to seek a degree in social work with a focus on women’s issues, while the stories they told of their island home stirred in her a deep attraction to island life. Cromwell moved to Hawaii, where she married and started a family, spending the majority of her time and energy raising four children and volunteering in schools to educate students about the dangers of sex trafficking.

“I didn’t do much art in that season other than an occasional birthday gift or making a decoration for the nursery,” she says. Eager to find a path forward that both employed her talents and felt like a new departure, she took a printmaking workshop that focused on carving stamps. “Even though I was just stamping tea towels,” she says, “it felt revolutionary.”

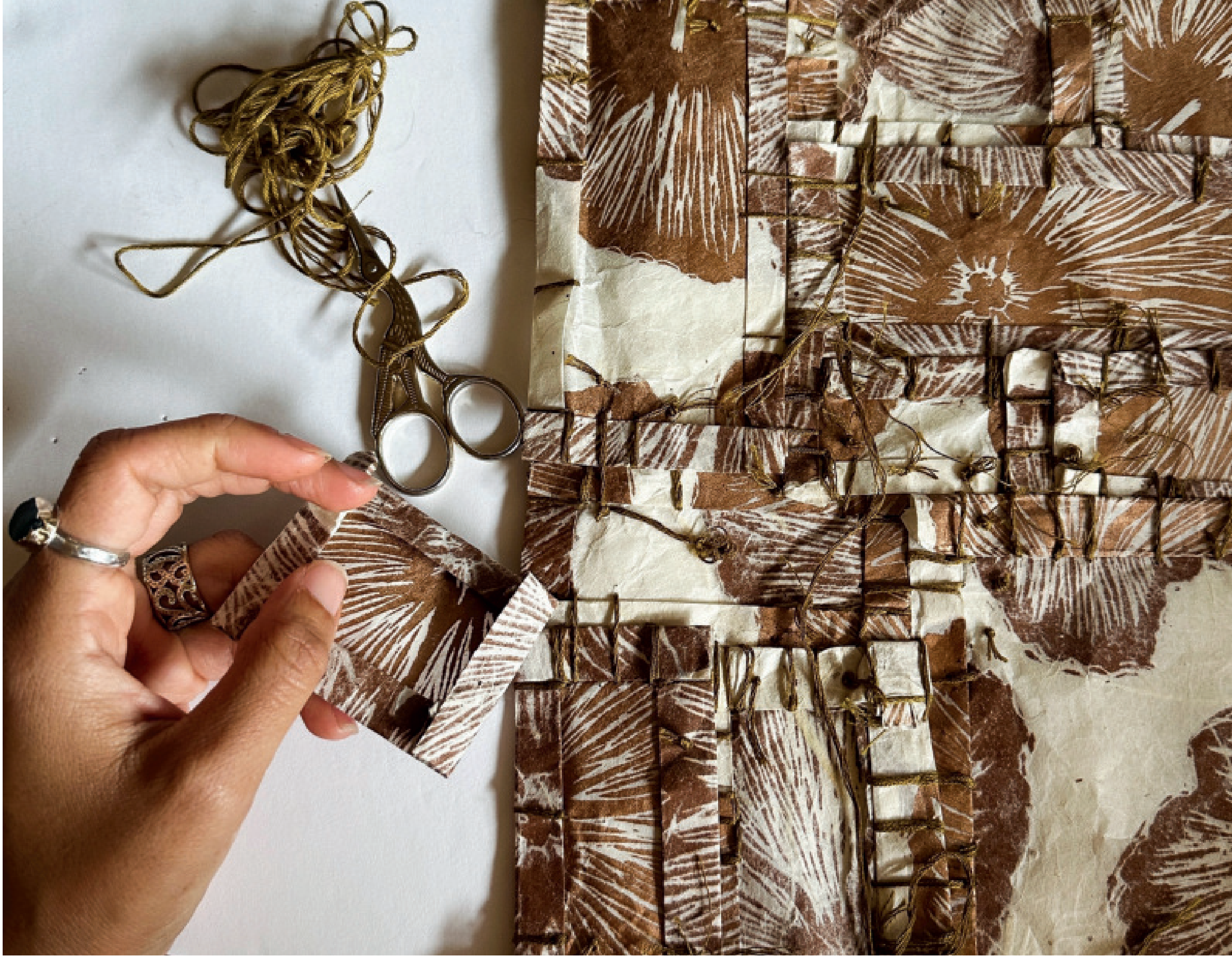
Her block-printed cards and art became popular in local boutiques, but the scope of her work remained constrained by the space and time available to her: “Now I have a studio, but for years, my projects were just things I could do in the car, during nap times, or on the kitchen table,” she recalls.

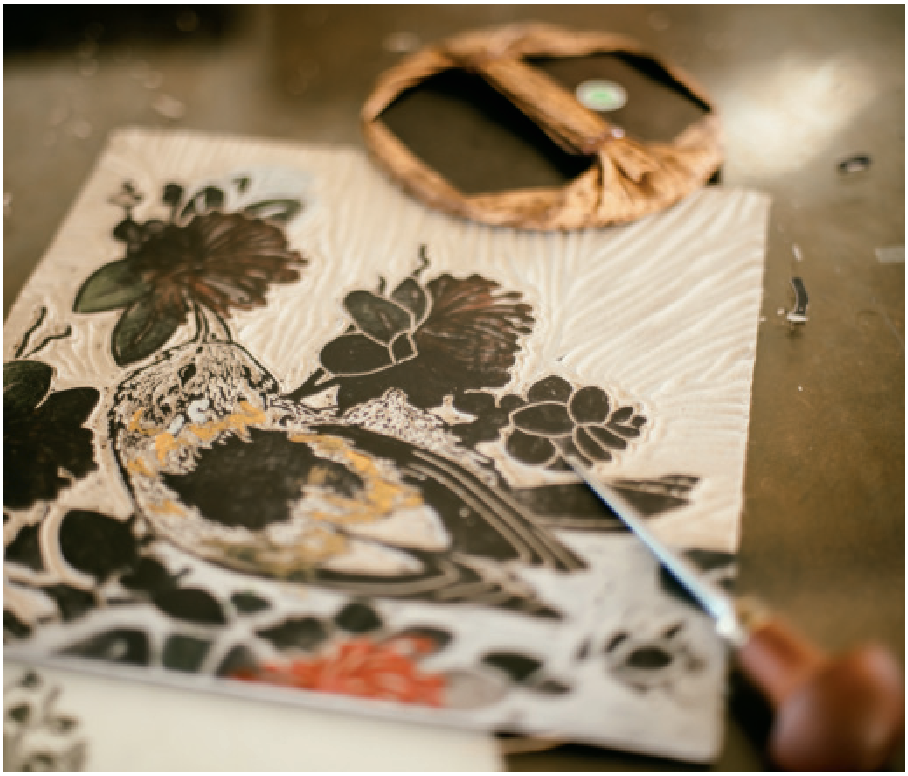
What might have been a limitation for others became a strength in Cromwell’s work, says Rebecca van Bergen, founder and executive director of Nest, a nonprofit artisan-support organization with which Cromwell worked. “There’s something very unique about the legacy of craft being produced in the home, especially with interior décor,” van Bergen says. “Because you’re creating in your home, the work is influenced by your own space, your own family, your own lineage, before going into other people’s homes. It’s a really rich exchange.”

Nest supports craft artists by connecting them with retail and philanthropic resources and relationships. Through its Makers United program, Cromwell created a line of custom products for the well-loved retailer Madewell. The partnership offered her the opportunity to scale up from mainly selling originals to creating replicable designs for stationery, prints, and totes. These products, in turn, vastly



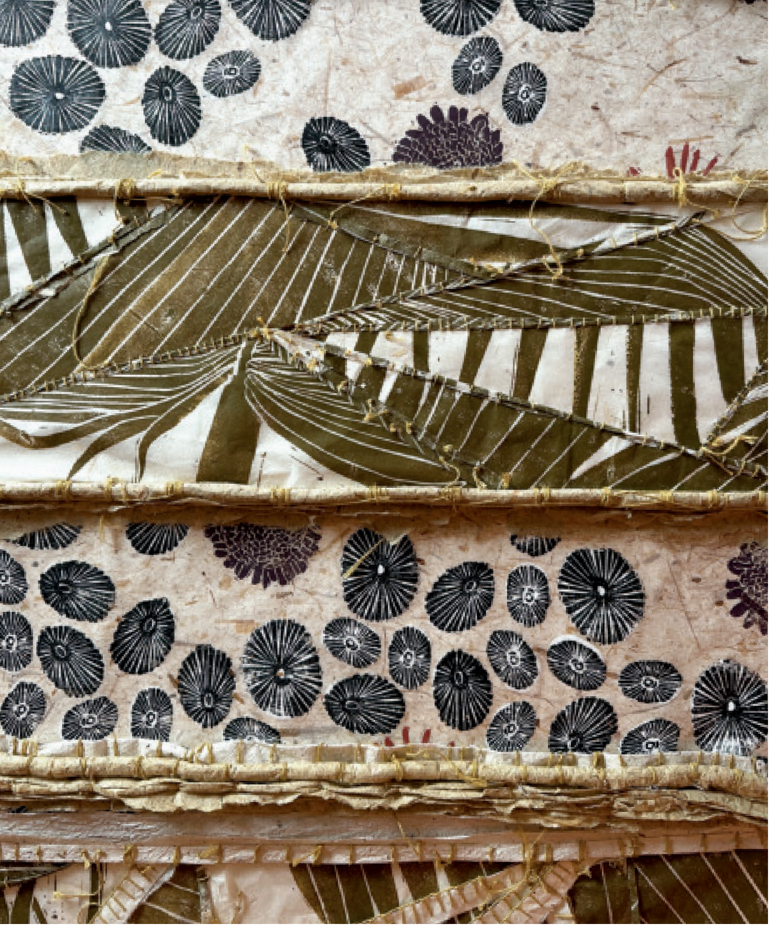
PORTRAIT and BOTTOM RIGHT: Photos by Shannon Ruth Photography. TOP RIGHT: Photo by Susanna Cromwell.





Cromwell views each piece as an opportunity to radiate care into the world.

ABOVE: Cromwell stitches hand-printed botanical images to create a paper quilt. LEFT: The artist is carving this linoleum block into an image of the 'I'iwi bird and 'ōhi'a lehua tree, both species native to the Hawaiian Islands. OPPOSITE: Cromwell, a Maui-based artist.



increased her exposure and provided her with the financial stability she needed to experiment within her creative practice.

Cromwell began designing, printing, folding, and stitching paper quilts that explore the symbolic meanings of the elements of Hawaii's natural landscape. For example, she'll use limpets—*'opihi* in Hawaiian—a kind of clinging mollusk, to represent the desire to hold on to something. In work made after the wildfires that destroyed much of the town of Lahaina, Maui, in 2023, she included *'ulu,* or breadfruit, as a prayer for a future of growth and abundance after the devastating loss.

She quickly made the leap to fine art. Viewpoints, the Hui No'eau Visual Arts Center, and other Maui galleries displayed her work, and the Oahu-based Polu Gallery gave her a number of solo shows.

Custom Quilts, Bespoke Blessings

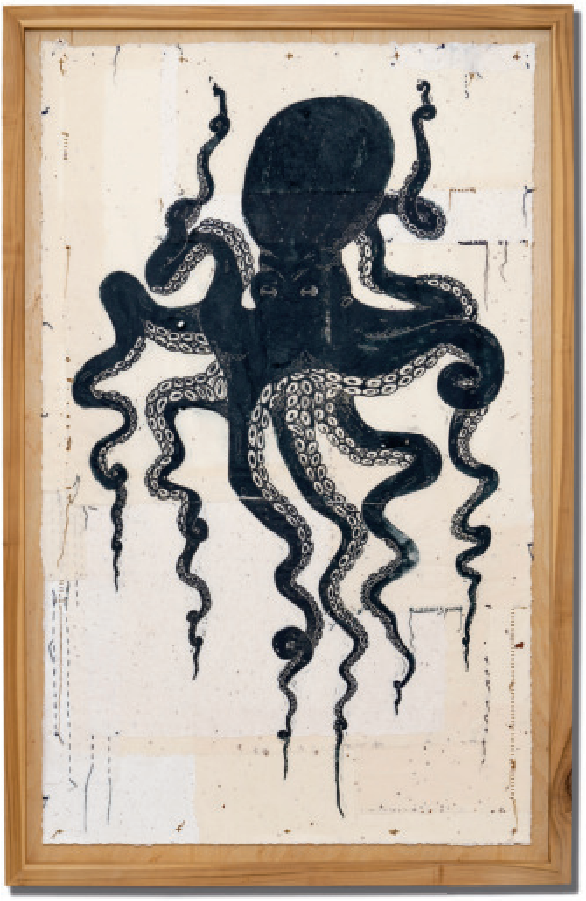
At the same time, Cromwell found herself drawn to the intimacy between artist and client that her commissioned work demanded. "I really started falling in love with making art specifically for people," she says.

In face-to-face discussions or in video calls, Cromwell strives to gain insight into more than frame dimensions and the client's preferred color palette; she wants her work to remain in conversation with the people who see it as they come and go, to impart something of value to them each day. "I just need to know what they love," she says. "And what they need."

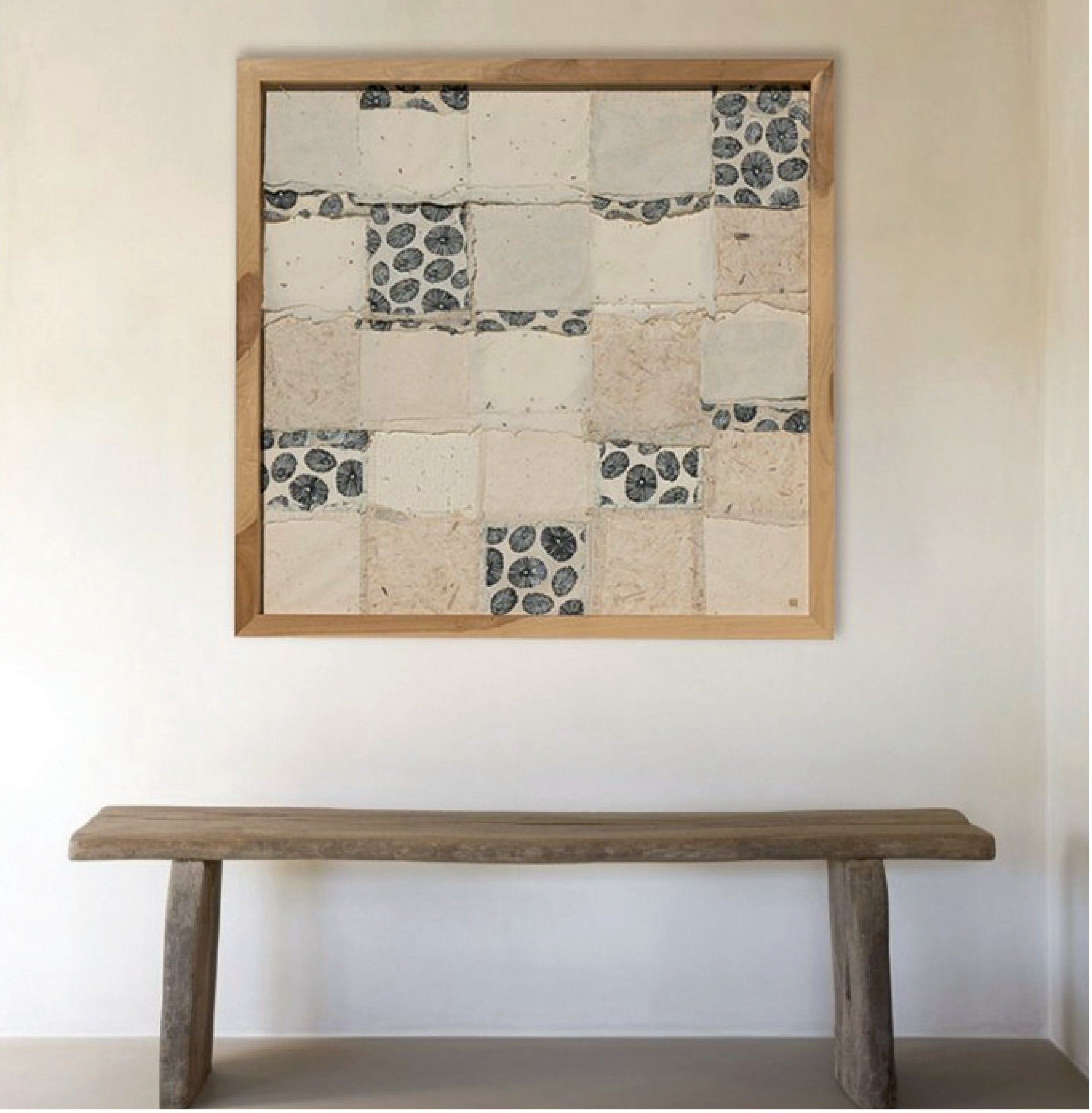
"If I can see their eyes, it makes a big difference to the piece," she adds, underscoring the importance of presence and connection in her work. Cromwell's thoughtful inquiries guide her efforts to craft art for the home that reflects the viewer's unique experience and personality. "I'll just sit with them and ask questions: 'Are you an ocean person or are you a land person? When do you feel alive? Do you wake up here or fall asleep here? Do you want to rest here or do you want to be inspired for the day here?'"

Once she gains these understandings, Cromwell begins the making process by selecting her paper, based on how it looks and how it behaves. While she often gravitates toward Japanese paper, she also uses Mayan snake plant paper from Mexico, Thai paper, and *hanji,* Korean mulberry paper. Her husband, Reed, constructs the frames for her work, and she incorporates the wood's tones into her palette. Cromwell plays with color based on the subject and the energy she's trying to convey. Red, for example, has vivifying qualities. "It's one of those wake-up colors," she says. "It's good for where you work or where you have breakfast or laugh."

She carves her blocks from rubber or linoleum, favoring the former for repeated designs and the latter for larger works. Because of the surface area lost to folding, Cromwell usually



TOP LEFT: Photo by Susanna Cromwell. BOTTOM RIGHT: Photo by Daniel Jones. OPPOSITE: Photo by Weekday Studio.



To tell the story of sand, Cromwell used a mixture of Japanese and Thai papers for *Sand*, 2023, 38 x 38 in. OPPOSITE TOP: Detail of *Loulu by the Sea*, a commission created for a couple who love the land and sea. OPPOSITE BOTTOM: Using a variety of Japanese mulberry papers, colors pulled from denim, and sashiko stitching techniques, Cromwell created *Shifter*, 2024, 72 x 47 in., for an ocean- and fashion-loving couple. It serves as a large guardian piece for their home's entrance.

prints about five times as much material as the final dimensions of the work call for. After cutting the prints into pieces, she adjusts their placement, flipping some over so a fainter image shows through the back of the paper. She achieves depth and dimension by folding and stitching the paper; in most of her quilts, she uses simple, straight stitches, but in others she turns to intricate bookbinding techniques.

Wild Invitations

The combination of shifting color, print orientation, and stitch lines brings a meditative quality to the pieces and creates opportunities for personal contemplation. "They offer the viewer a place to go, something to daydream to," she explains. "It's kind of like a labyrinth. You can sit and not see it all at once. Then your mind can wander."

Her work also fosters deep connection with the natural world. Cromwell hopes that her images, with their carefully rendered details, will make people more aware of native Hawaiian plants and aquatic species in their day-to-day lives. "My main goal is to bring the outside indoors in a way that inspires people to turn back outside," she says. "I look at it like a mirror facing a window, a back-and-forth exchange between nature and interior space."

By truly getting to know the people for whom she crafts these beautiful pieces, Cromwell imbues her work with a special magic. "I get attached to each paper quilt," Cromwell says, "but because I create them with love and prayers for the commissioning person, I also end up getting attached to the people for whom the art is created." Her work continues speaking long after it has left her studio. It whispers prayers of well-being that resonate within the walls of a home and the chambers of the heart.

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Kimberly Coburn is an Atlanta-based writer and maker whose work explores the intersection between craft, the human spirit, and the natural world. kimberlycoburnwrites.com

History in the Making

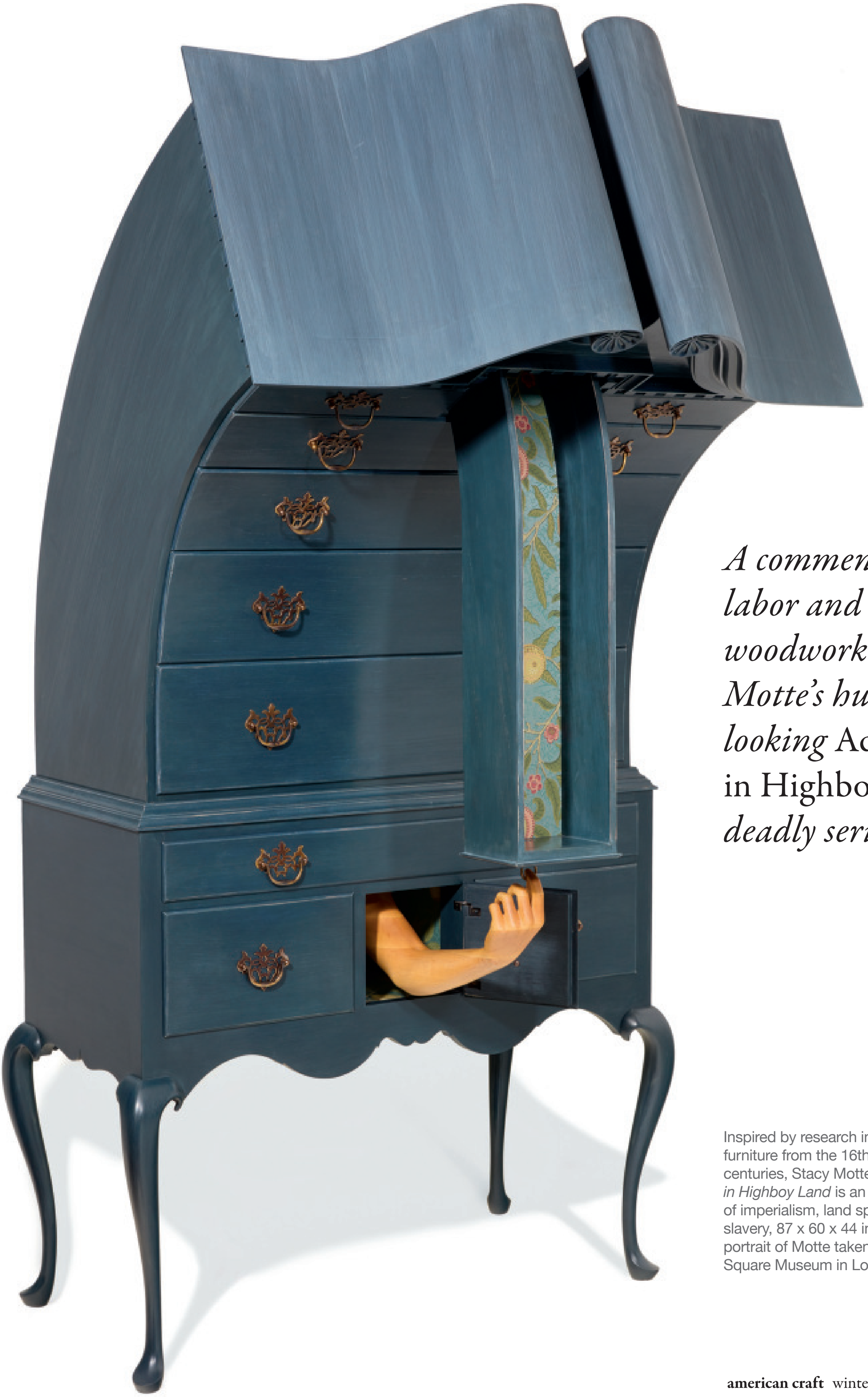
BY ELIZABETH FOY LARSEN

An imposing double chest of drawers stands atop four cabriole legs. So far, so standard for a style of dresser that first appeared in 17th-century England and remained popular there and in the United States throughout the 18th century. In the hands of sculptor and woodworker Stacy Motte, however, this highboy is a jumping-off point for a trenchant examination of imperialism, land speculation, and slavery.

The bureau itself is massive—highboys often measure seven feet tall—and the Chippendale batwing drawer pulls are appropriately ornate. Unlike a working highboy, though, Motte's version bows forward at the top, creating a feeling that the entire structure is at risk of tipping over, a sensation heightened by a light-skinned feminine hand that appears out of a bottom door and pulls a top drawer down, like an outstretched tongue. The effect is at once elegant and defeated—a sad giant who has lost a battle.

Titled *Adventures in Highboy Land*, it's an impressive accomplishment, especially for someone who didn't consider herself an artist until she was 30, when she enrolled at California College of the Arts (CCA) in San Francisco to study photography. Dismayed by the high cost of frames, Motte enrolled in a woodworking course so that she could make them herself.

"I realized that I was much better at thinking through ideas and communicating them in three dimensions," says Motte, who, while at CCA, discovered almost instantly a love for cabinet making. "You can load them with information and stories, and they just have all these purposes in our lives."



A commentary on labor and excess, woodworker Stacy Motte's humorous-looking Adventures in Highboy Land *is deadly serious.*

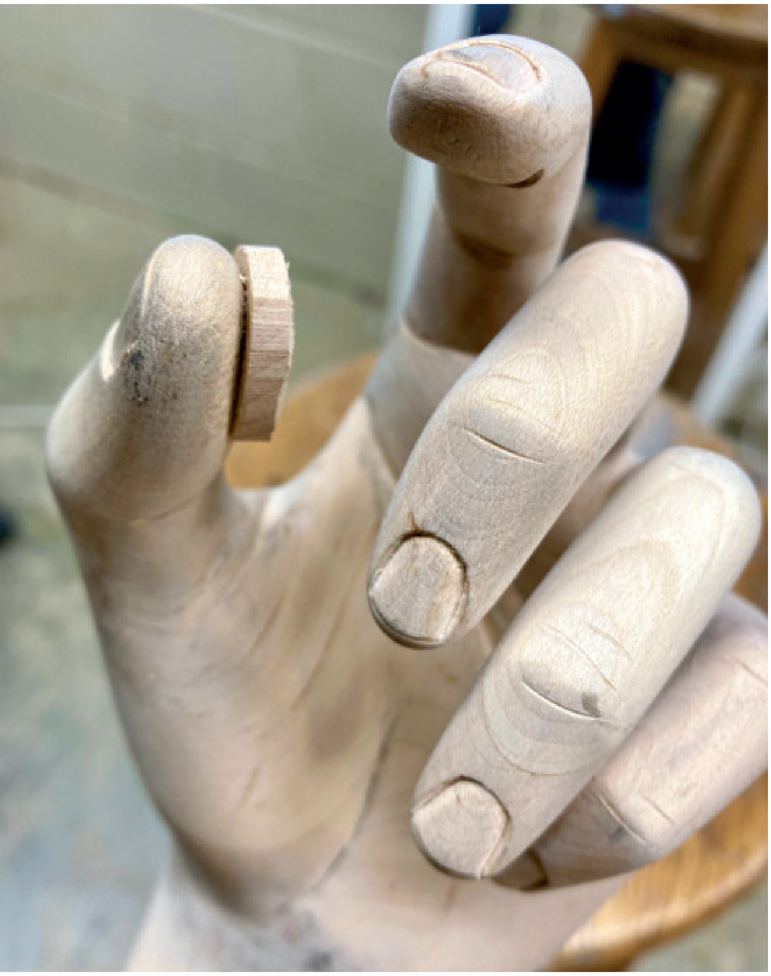
Inspired by research into luxury furniture from the 16th and 17th centuries, Stacy Motte's *Adventures in Highboy Land* is an examination of imperialism, land speculation, and slavery, 87 x 60 x 44 in. OPPOSITE: A portrait of Motte taken at the Heritage Square Museum in Los Angeles.

Photo by Cleber Bonato, courtesy of he artist. OPPOSITE: Photo by James Bernal.

After completing a degree in photography, Motte spent an additional two years at CCA getting another BFA in furniture design. Upon graduation, she was selected for the prestigious Windgate-Lamar Fellowship from the Center for Craft in Asheville, North Carolina. That honor was followed by an MFA at the University of Wisconsin–Madison, which in turn led to residencies at Indiana University of Pennsylvania and the Appalachian Center for Craft at Tennessee Tech University, which is where she completed *Adventures in Highboy Land*.

At UW–Madison, Motte studied with Tom Loeser, a professor in the art department who specializes in functional and nonfunctional wooden objects. He was impressed by both her woodworking skills and her interest in history. "The thing that stood out the most about Stacy as a graduate student was her passion for research," he says. "She always had piles of books on her workbench, and all of her work is heavily contextualized in that research and reading. Whenever I would go by her bench, I would check out what she had."

BELOW: While sculpting Highboy's hand from a laminated block of maple, the carving tool bounced and Motte had to patch the thumb. RIGHT: Motte shapes the gooseneck molding for the piece's upper case.



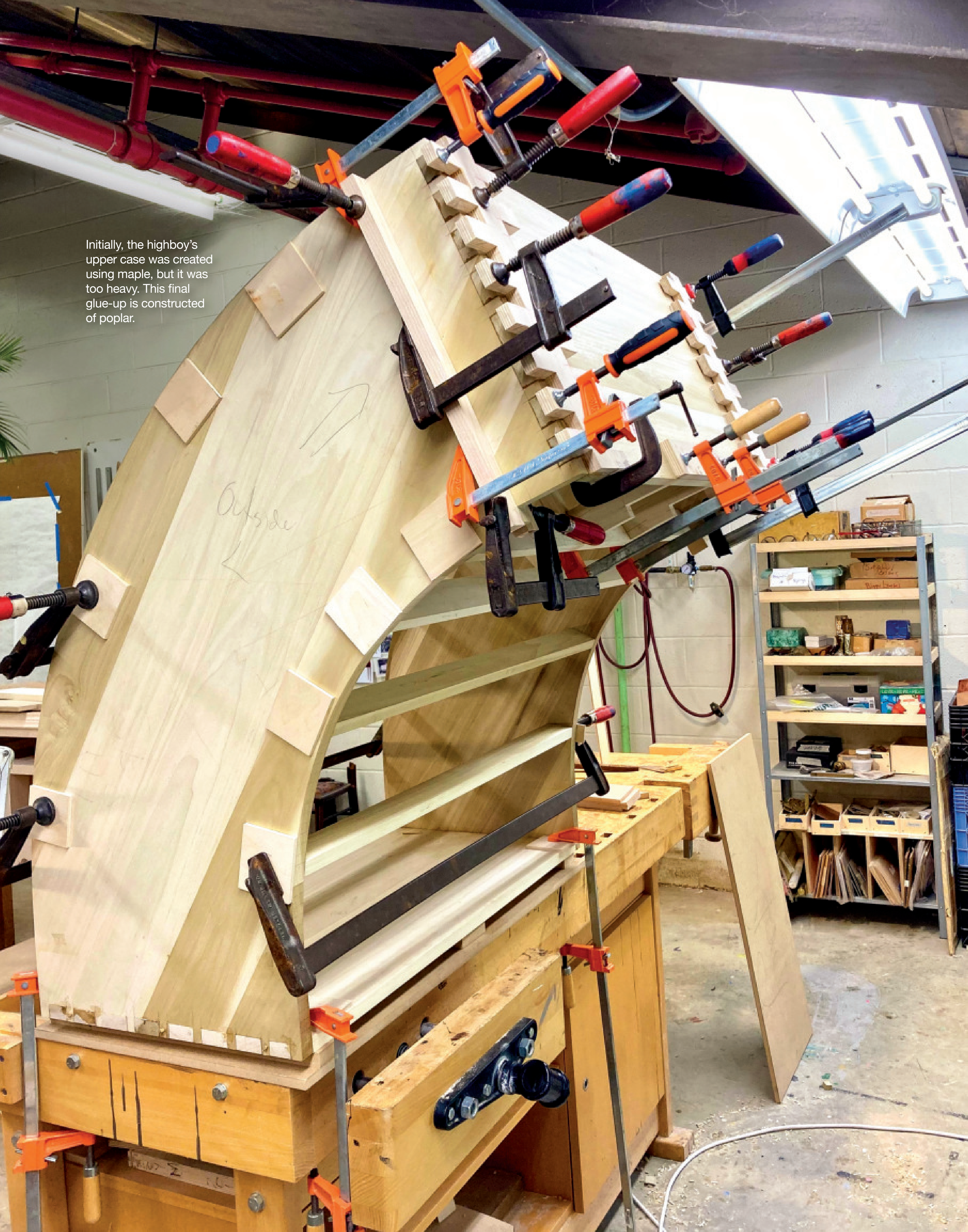
> "Stacy takes on things that no one else would ever want to. Or if someone else had tried that, they would've given up." —Eleanor Ingrid Rose

Before building *Highboy*, Motte and her longtime collaborator, craft-based sculpture artist Eleanor Ingrid Rose, were exploring the idea of making work that was a commentary on historical craft. One piece, entitled *Spread*, uses the iconic Wedgewood Ceramics Company as its starting point. Founded in 1759, Wedgewood employed women for manual labor but almost always excluded them from design decisions until 1900. All the while, their products were marketed to women. Rose and Motte's piece combines furniture, partly broken or unfinished, with crushed and melted elements that look like the company's celebrated china.

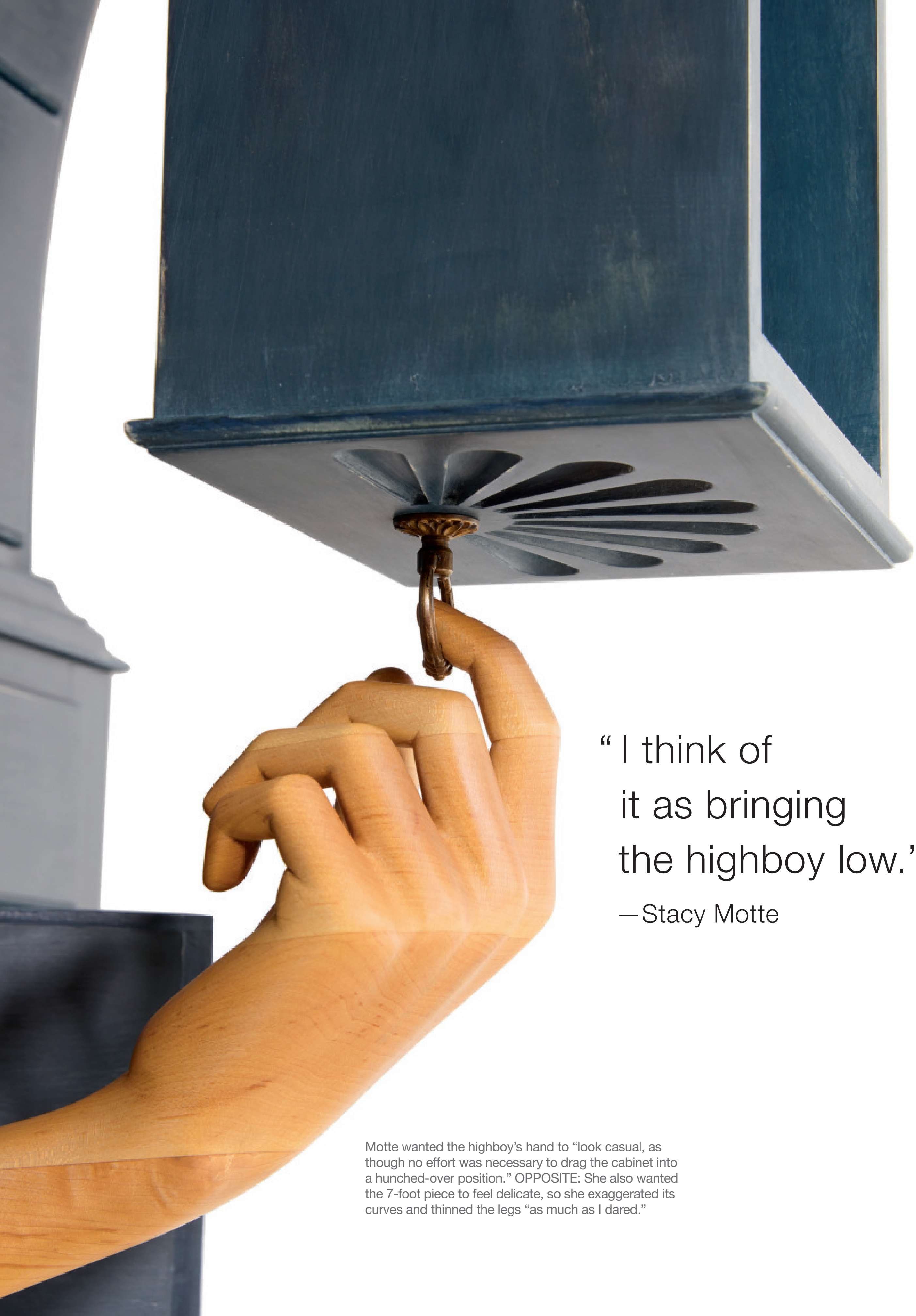
The seeds for *Highboy* were sown in subsequent brainstorming sessions, during which both artists were attracted to the idea of a bending cabinet even though, initially, they couldn't figure out what to do with the concept. Motte now sees the gesture as a rebuke to the furniture world's insular aggrandizement of this kind of piece. In her hands, *Highboy* mimics the act of auto-fellatio. "I think of it as bringing the highboy low," she says.

Working solo, with input from Rose along the way, Motte "started looking at historical cabinets and looking for a

Photos courtesy of Stacy Motte.



Initially, the highboy's upper case was created using maple, but it was too heavy. This final glue-up is constructed of poplar.



> “I think of it as bringing the highboy low.”
>
> —Stacy Motte

Motte wanted the highboy’s hand to “look casual, as though no effort was necessary to drag the cabinet into a hunched-over position.” OPPOSITE: She also wanted the 7-foot piece to feel delicate, so she exaggerated its curves and thinned the legs “as much as I dared.”

reason to use the [bowing] gesture. And then I landed on the highboy, which I always thought was a pretty obnoxious piece of furniture.

"In hardcore furniture making and woodworking communities, people talk about this being the pinnacle of your technique. If you can make a highboy, you've made it. And it is always men in technique books who are talking in this way. . . . It's always in masculine terms."

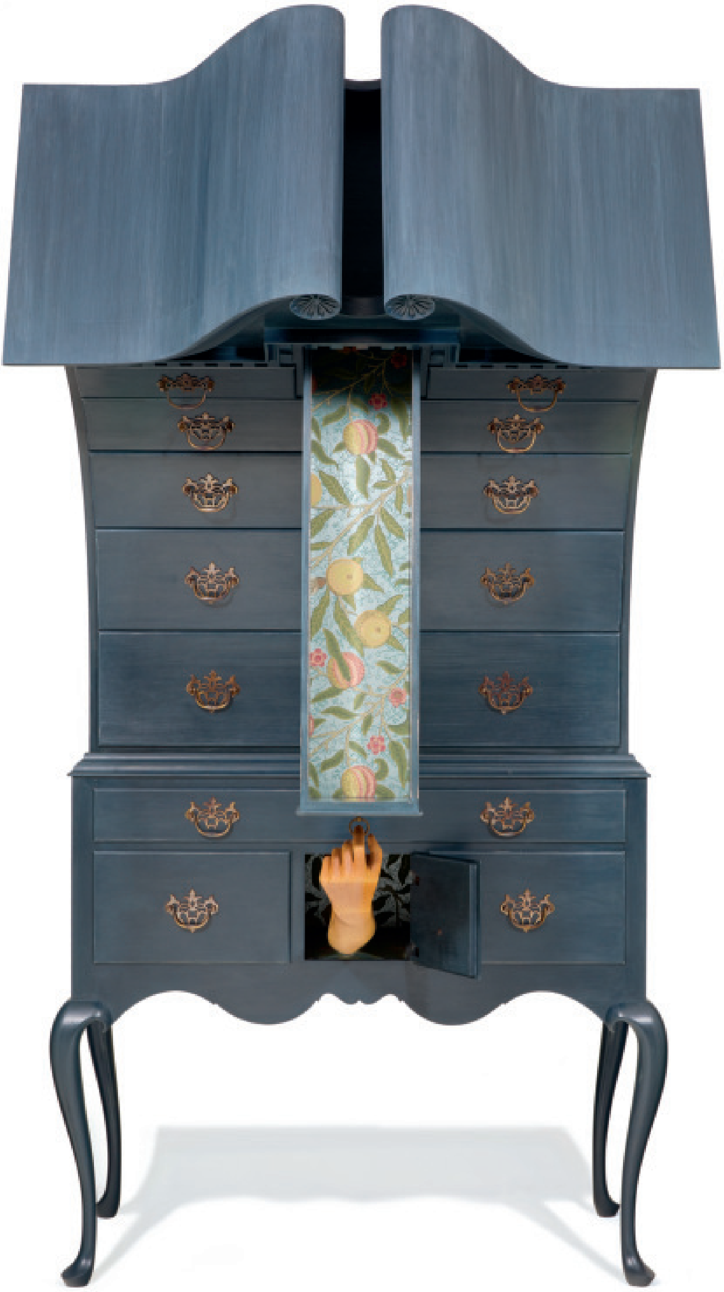
A highboy's height means they are not only imposing but also somewhat impractical because the user needs a stepladder to reach the top drawers. The more expensive models were constructed with mahogany, which at the time was harvested in the Caribbean using slave labor. "The wood itself was a signifier of wealth," Motte notes. "I think in this country, in particular right now, this darker history is something that a lot of people have a hard time acknowledging or don't want to know about, or don't want to think about. And yet the objects themselves are still celebrated."

Once she decided on a concept, it took Motte a year to finish the sculpture. From the start, she wasn't sure if she had the technical skills to execute her vision, which she acknowledges by using the word *Adventures* in the piece's title. She posted in-progress photos on her Instagram account so her followers, including Loeser and Rose, could track its creation and let her know what was resonating.

Loeser says the piece created a buzz in furniture circles, due to its impressive technical feats and the bold concepts it addresses. "There is a long history and tradition of new furniture riffing on historical work, but this piece really seems to capture something of the concerns that are in the air in 2024: labor, gender, sourcing materials, slavery, and systems of production," says Loeser. "There is a pretty strong streak of contemporary furniture that plays with the humanlike aspects of furniture, but it's mostly been along the lines of something like a chair with its front legs crossed in a humanlike way. Stacy's piece looks like it could have walked out of an animated feature film with very high production values. It is such an engaging form, humorous and deadly serious at the same time."

The base of *Highboy* is constructed from maple. Motte studied books to teach herself the techniques she needed, including how to create the cabriole legs. The curved top, though, presented a serious challenge: How could she construct something that shifted the piece's weight forward without breaking the legs?

The answer came in making the top part nonfunctional, with false fronts in place of drawers. She also switched to the lighter and more pliable poplar and basswood for everything but the base, and anchored the piece with threaded inserts through the feet, which are screwed onto the pedestal. Using her own arm as a model, Motte carved the hand with the aid of mirrors to show her different angles.



"Stacy takes on things that no one else would ever want to," says Rose. "Or if someone else had tried that, they would've given up. . . . This was the culmination of all of her years as a maker, I think. It's so technically impressive and so weird."

Motte intends *Highboy* to be the first in a series of three sculptures that will use a human body part to interact with a piece of furniture. She has been gratified by the positive responses the piece has received. "It's scary to make things," she says. "It's scary to put them out in the world. And this was a big one."

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Elizabeth Foy Larsen is a Twin Cities–based author and journalist whose work has appeared in numerous publications, including the *New York Times*, *Mother Jones*, and *Slate*.

Photos by Cleber Bonato, courtesy of he artist.

THE SCENE

Craft In Baltimore

Local artists share the people and spaces that define Baltimore, a city that thrives on collaboration and community.

STORY BY CARA OBER AND JENNIFER VOGEL

ARTIST CONTRIBUTORS:
JOYCE J. SCOTT, LATOYA M. HOBBS, TIM MCFADDEN, MARCO DUENAS AND JORGELINA LOPEZ, AND TRACEY BEALE

CONTRIBUTOR AND GROUP PHOTOS BY KELVIN BULLUCK

Baltimore is a historic city where American anthems are made, a conundrum of opposing forces that is nearly impossible to define. It's the birthplace of the "Star-Spangled Banner" flag that inspired Francis Scott Key to pen what is now our national anthem, but it's also the site of John Waters's raunchiest experimental films such as *Female Trouble* and *Pink Flamingos*. On the Fourth of July, it's not unusual to see American flags and plastic pink flamingos dotting lawns and front stoops across the city, an entirely unique reflection of who America is today.

Baltimore is a shockingly resilient and elegant city with affordable, structurally sound architecture and easy access to New York City and Washington, DC. It's a place where creatives can afford to buy properties and start small businesses, and their space to live and work and dream can be decadent and spacious, with the inventive reuse of all kinds of materials the modus operandi. Like the city itself, Baltimore art and craft communities are complex, diverse, and historic. This multidisciplinarity speaks to a rich tradition of innovation and creativity, collaboration, and community.

Contemporary craft in Baltimore includes quilting and fiber arts, jewelry and fashion, ceramics and glass, and traditional and experimental furniture design. These practices exist within their own robust traditions, spaces, and markets, such as the long-running Charm City Craft Mafia fairs. But craft here is also interwoven within fine arts communities and practices. As the editor of *BmoreArt*, a Baltimore-based art publication, it has been clear to me since our first print journal in 2015 that the deliberate inclusion of stories about fashion, furniture, and jewelry alongside painters, sculptors, and filmmakers is essential in telling a fulsome narrative of our city's strength, ingenuity, and resiliency.

Interconnection between art and craft in Baltimore has brought about stunning collaborations and results but at times promotes a false dichotomy, where artists working in an array of traditional craft material are viewed, especially by collecting and educational institutions and media outlets, as playing a supplemental role. In recent years, this distinction has been challenged by Baltimore-based artists who choose to create outside these boundaries and delight in the unique physical properties and meaning that craft materials elicit.

Among Baltimore's most notable visual artists are art jewelers Joyce J. Scott, a MacArthur Fellow and contributor to this iteration of The Scene, and the late Betty Cooke, known internationally for her modernist designs. In the past few years, both mounted retrospectives at our major museums, with Scott's *Walk a Mile in My Dreams* at the Baltimore Museum of Art and Cooke's *The Circle and the Line* at the Walters Art Museum. Each exhibit highlighted the interdisciplinarity of each career, including fine art, leather, and industrial design by Cooke, and garments, sculpture, and performance art by Scott.

In 2023–2024, Baltimore enacted a historic collaboration between five museums and four universities to celebrate the visionary quilt-based work of Elizabeth Talford Scott, the late mother of Joyce J. Scott and a self-taught fiber artist. Originally exhibited in 1998 as part of the Maryland Institute College of Art's Exhibition Development Seminar and led by curator George Ciscle, *Eyewinkers, Tumbleturds, and Candlebugs: The Art of Elizabeth Talford Scott* was a groundbreaking exhibition of quilts and wall hangings by the community-minded artist that was reenvisioned as a collaborative network of exhibits, programs, and gatherings across the entire city. Talford Scott's legacy is carried on by mixed-media fiber artists who exhibit quilt-inspired works in museums—such as Stephen Towns, Joan Gaither, and Kibibi Ajanku—and also within collaborations and communities like the Baltimore Heritage Quilt Guild, African American Quilters of Baltimore, and the MICA Quilt Group.

Not only is Baltimore a city where residents explore a variety of artistic and craft-based traditions; it is also a place for convenings around craft. Our city is home to two international residency programs, at Baltimore Clayworks and Baltimore Jewelry Center, where ceramists and art jewelers can utilize a unique array of facilities and materials, teach classes and workshops, and exhibit their work. Former Clayworks resident Hae Won Sohn, originally from Seoul, South Korea, had her work exhibited at the Walters Art Museum as a finalist for the annual Janet & Walter Sondheim Artscape Prize, which she then won

Brought together by Joyce J. Scott in the textile department at the Maryland Institute College of Art (MICA), Baltimore textile artists—including MICA faculty, members of the African American Quilters of Baltimore, and curator and historian Dr. Leslie King-Hammond (center, in yellow)—gather and appreciate handcrafted works. See more photos from this photo shoot, and find the names of participants, when this story is posted online at craftcouncil.org.

Photo by Kelvin Bulluck.

Photo by Kelvin Bulluck.

Not only is Baltimore a city where residents explore a variety of artistic and craft-based traditions; it is also a place for convenings around craft.

Joyce J. Scott took *American Craft* to the Baltimore Jewelry Center, an educational nonprofit and makerspace, where she brought together some of Baltimore's many jewelry artists. The artists in these pages represent the strong collaborative spirit of the city's craft scene. See more photos from this photo shoot, and find the names of participants, when this story is posted online at craftcouncil.org.

in 2021. Each spring, the city is also the site of American Craft Made Baltimore, the largest juried craft show on the East Coast.

Baltimore's large supply of affordable, light-industrial buildings has long made it an ideal location for artists of all kinds to craft large and complicated works—including Sandtown Furniture, which creates custom tables and desks from reclaimed wood, and Asé Design Studio, a collaborative that focuses on home furnishings and limited-edition furniture. More experimental, Malcolm Major creates sculptural furniture using scrap metal and architectural fabrication techniques, pairing functional and nonfunctional qualities for dramatic results. Maker spaces like Open Works and the Station North Tool Library exist to make these techniques and tools available to a growing community, inspiring new businesses and small-scale manufacturing.

Although Baltimore is not widely known for its glass studios, Scott's fine art sculpture is largely crafted in blown glass and beadwork. Some of her work was created in Murano, Italy, but much has been fabricated in Baltimore in collaboration with Tim McFadden's glass studio (McFadden also contributed to this story) and the Washington Glass School's Tim Tate. In 2022, the work of Scott and a number of more traditional glass artists was exhibited in *Fired Up!* at Coppin State University's Cary Beth Cryor Gallery. This exhibition placed "fine artists" on even footing with more traditional glass "artisans"—proving once again that art and craft in Baltimore elevate one another and are impossible to parse.

Regardless of the medium or tradition in Baltimore, our artists and craftspeople place community and collaboration at the center of all that we do. The best artists harness the power of their materials to extract embedded stories, lending an immediate complexity to their work and reflecting our city's ingenuity and creativity back to itself, an endless loop of multifaceted production. —Cara Ober

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Note: In the following pages you'll find lists of artists and craft-related spaces in Baltimore that are based on the recommendations of local contributors. This coverage is not comprehensive and we encourage you to continue exploring more of Baltimore's craft scene.

JOYCE J. SCOTT

Sculptor, jewelry maker, glass artist, multidisciplinary artist

@joycejscott

An icon in Baltimore, Scott has been making her stunning, thought-provoking glass and bead sculptures and jewelry for five decades. Earlier this year, the Baltimore Museum of Art launched a retrospective of Scott's work called *Joyce J. Scott: Walk a Mile in My Dreams* and declared her to be "one of the most prolific and boundary-breaking artists of our time."

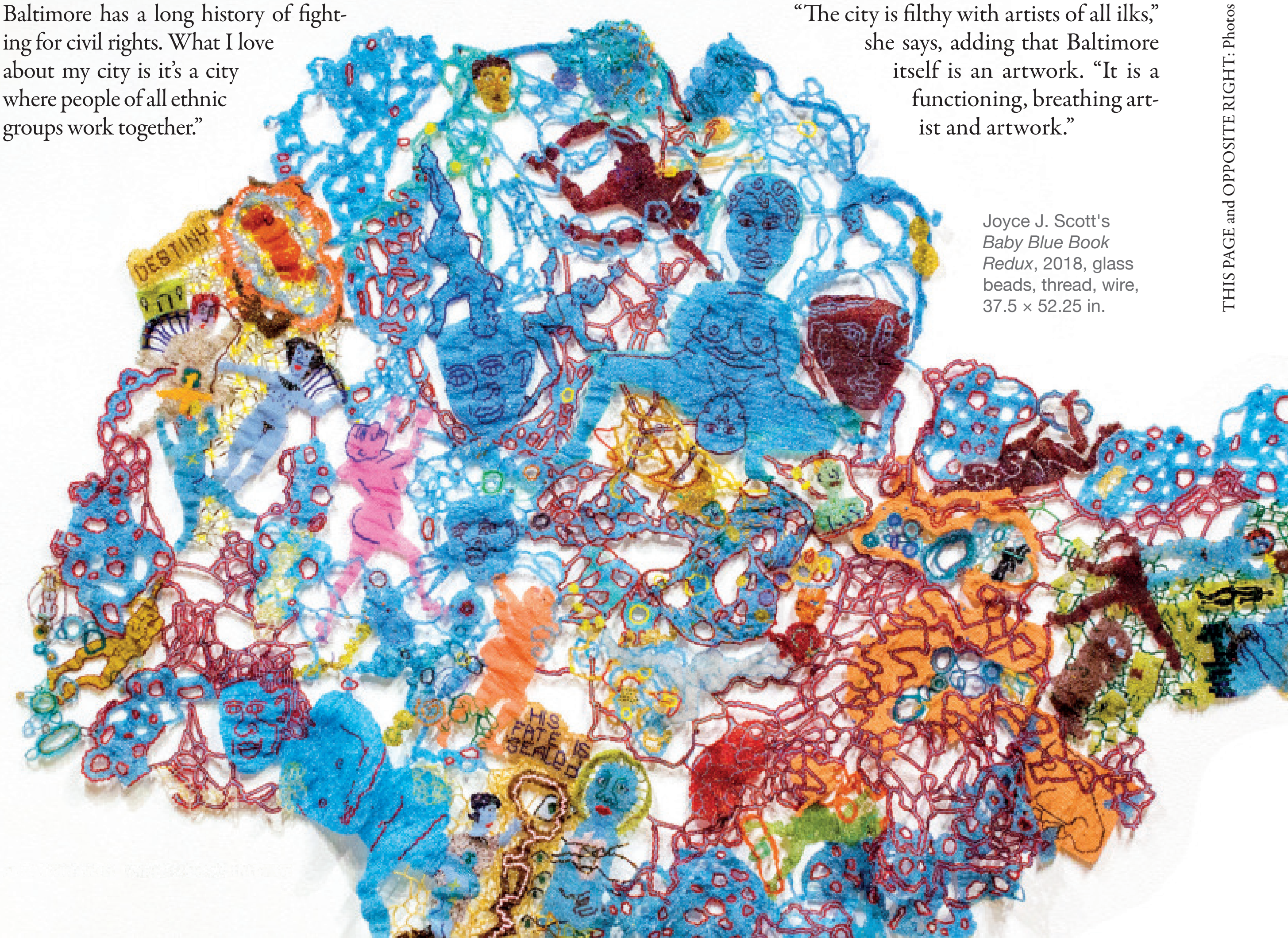
Scott was born and raised in Baltimore—in fact, the *New York Times* recently dubbed her the "Queen of Baltimore"—and she still lives in the Sandtown row house she shared with her late mother, the textile artist Elizabeth Talford Scott.

"Baltimore is 'up south.' It's a mid-Atlantic thing," Scott says. "People left the Deep South to have a better life, to get here and make money. I'm surrounded by people who made a way who had no way, and made something out of nothing. When I think about our city, I think about how we won't be held down. Baltimore has a long history of fighting for civil rights. What I love about my city is it's a city where people of all ethnic groups work together."

Scott grew up engaging with the art and craft she found all around her. "The life scene was the art scene," she says. "African Americans are adroit at looking good no matter what. You have the seamstress who could whip up a dress. Everybody was a haberdasher. You put something in your hat. That flair and desire to be aesthetically pleasing was always there for me.

"The other thing about Baltimore," Scott continues, "is it's an old, post-industrial city. We lost some of our industries. That makes people more entrepreneurial. There are so many smart and active artists here. It's still a place where you can afford to live. People from this region, some stay because they can have a studio and work. And they can hang with other artists, and get to Chicago by plane in two hours and New York by car in three.

"The city is filthy with artists of all ilks," she says, adding that Baltimore itself is an artwork. "It is a functioning, breathing artist and artwork."

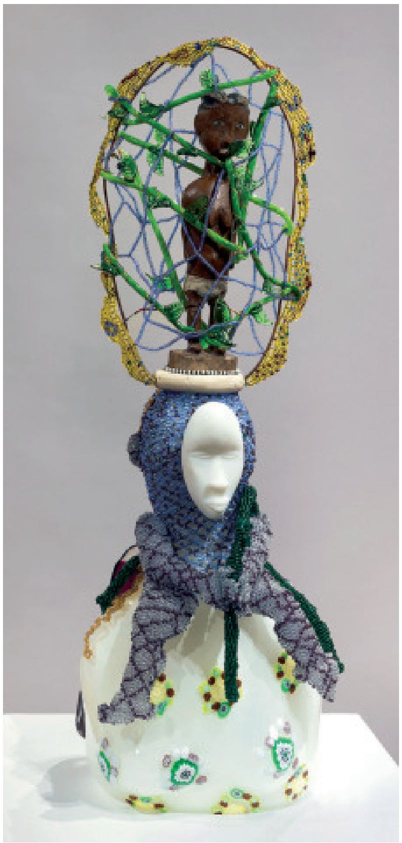


Joyce J. Scott's *Baby Blue Book Redux*, 2018, glass beads, thread, wire, 37.5 × 52.25 in.

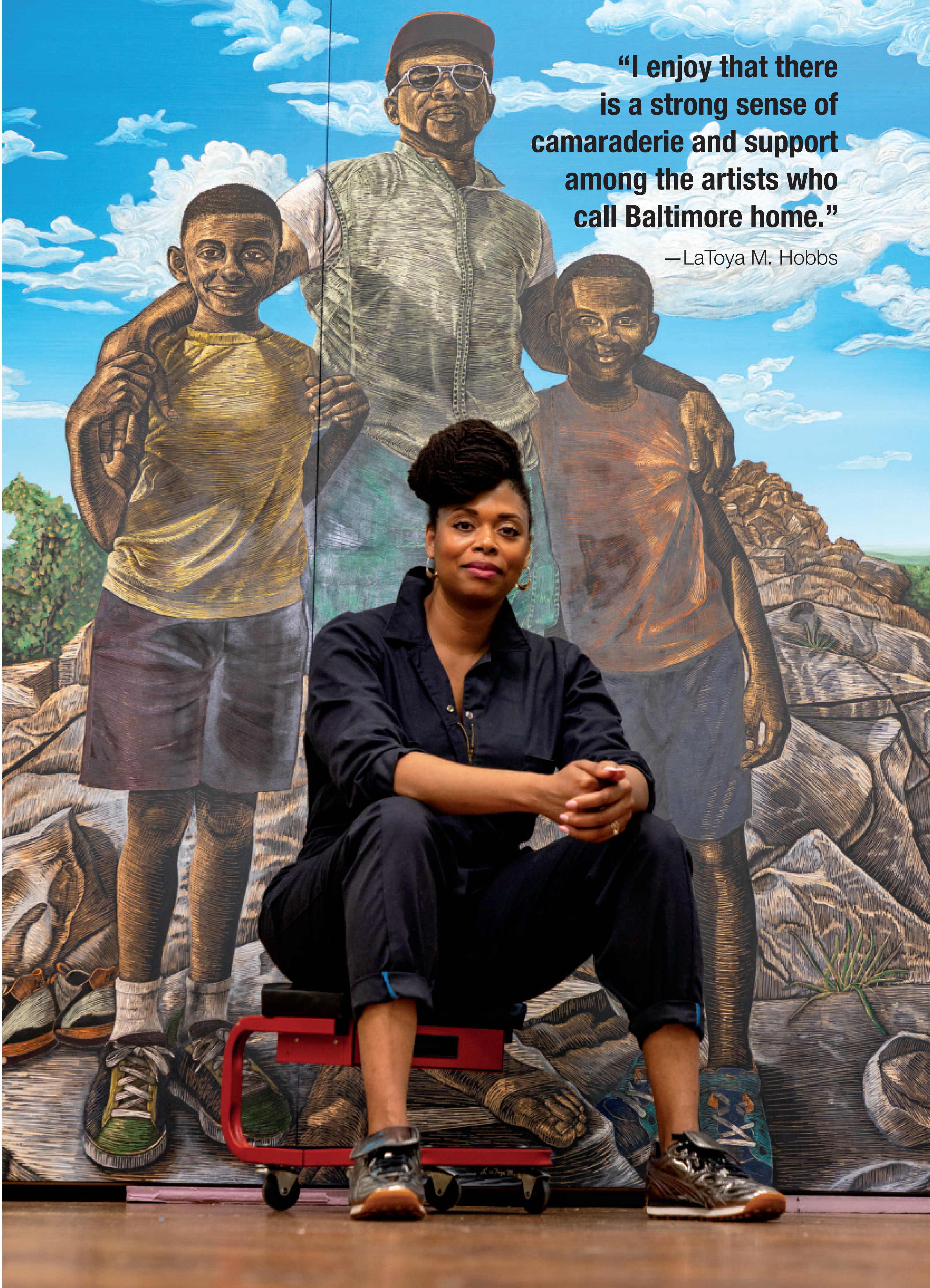
THIS PAGE and OPPOSITE RIGHT: Photos courtesy of Goya Contemporary Gallery, Baltimore, MD. OPPOSITE LEFT: Photo by Kelvin Bulluck.

PATTERSON
SHADOWS

LEFT: Joyce J. Scott in front of Baltimore's Creative Alliance. BELOW: Scott's *Taleteller*, 2019, hand-blown Murano glass, glass beads, thread, found objects, copper wire, cement, 35 x 11 x 10 in.



> **"The city is filthy with artists of all ilks," Joyce J. Scott says, adding that Baltimore itself is an artwork. "It is a functioning, breathing artist and artwork."**



> **“I enjoy that there is a strong sense of camaraderie and support among the artists who call Baltimore home.”**
>
> —LaToya M. Hobbs

TOP: In her Baltimore studio, LaToya M. Hobbs's tools surround a postcard reproduction of her *Portrait of a Mother*, 2018, oil and acrylic on carved wood panel, 72 x 48 x 2.5 in. MIDDLE: Hobbs carves a work in progress called *The Lioness II*, 2024, 46 x 36 x 2.5 in. BOTTOM: The artist works on four small cherry woodblocks. OPPOSITE: Hobbs sits in front of her mixed-media work *Pinnacle,* 2024, acrylic painting on carved wood panels, 96 x 96 x 2.5 in.

LATOYA M. HOBBS

Printmaker and painter

latoyamhobbs.com | @latoyahobbs

Known for her intricate, visceral, mixed-media portraits of Black women, Hobbs, who was born and raised in Little Rock, Arkansas, moved to Baltimore in 2013 to teach at the Maryland Institute College of Art after finishing her MFA at Purdue University.

"Baltimore is an amazing city with an exciting arts community—not only in craft but in the fine arts as well," says Hobbs. "What I find most exciting is the number of practicing artists that live here. Baltimore's close proximity to surrounding arts hubs like New York City, DC, and Philadelphia make it a draw for artists from all walks of life. There are also a lot of great art colleges and institutions that attract skilled artists to serve as faculty, as well as talented students. More importantly, I enjoy that there is a strong sense of camaraderie and support among the artists who call Baltimore home."

How has the local art and craft scene changed since 2013? "I would say that the arts scene in Baltimore has only gotten better over the years," she says. "Several local artists have gained national and international recognition for their work, which is always great to see. I also appreciate the Baltimore Museum of Art and its efforts to have more local artists and women represented in its exhibitions and permanent collections. On the flip side, there has been some turnover within the leadership of some of the city's art institutions and organizations in recent years. But change always brings about new possibilities."

LOCAL ARTISTS HOBBS ADMIRES:
Joyce J. Scott, who makes beadwork, jewelry, and quilts and "has an amazing retrospective exhibit at the Baltimore Museum of Art right now"; **Oletha DeVane**, who makes sculptures out of found objects; **Schroeder Cherry**, who does puppetry and makes sculptures and paintings with found objects; interdisciplinary fiber artist **Aliana Grace Bailey**; and sculptor **Murjoni Merriweather**.

@joycejscott
@devanekojzar
@schroeder.cherry
alianagracebailey.com | @alianagrace
mvrjoni.com | @mvrjoni

Photos by Kelvin Bulluck.

MARCO DUENAS and JORGELINA LOPEZ

Lamp designers and makers

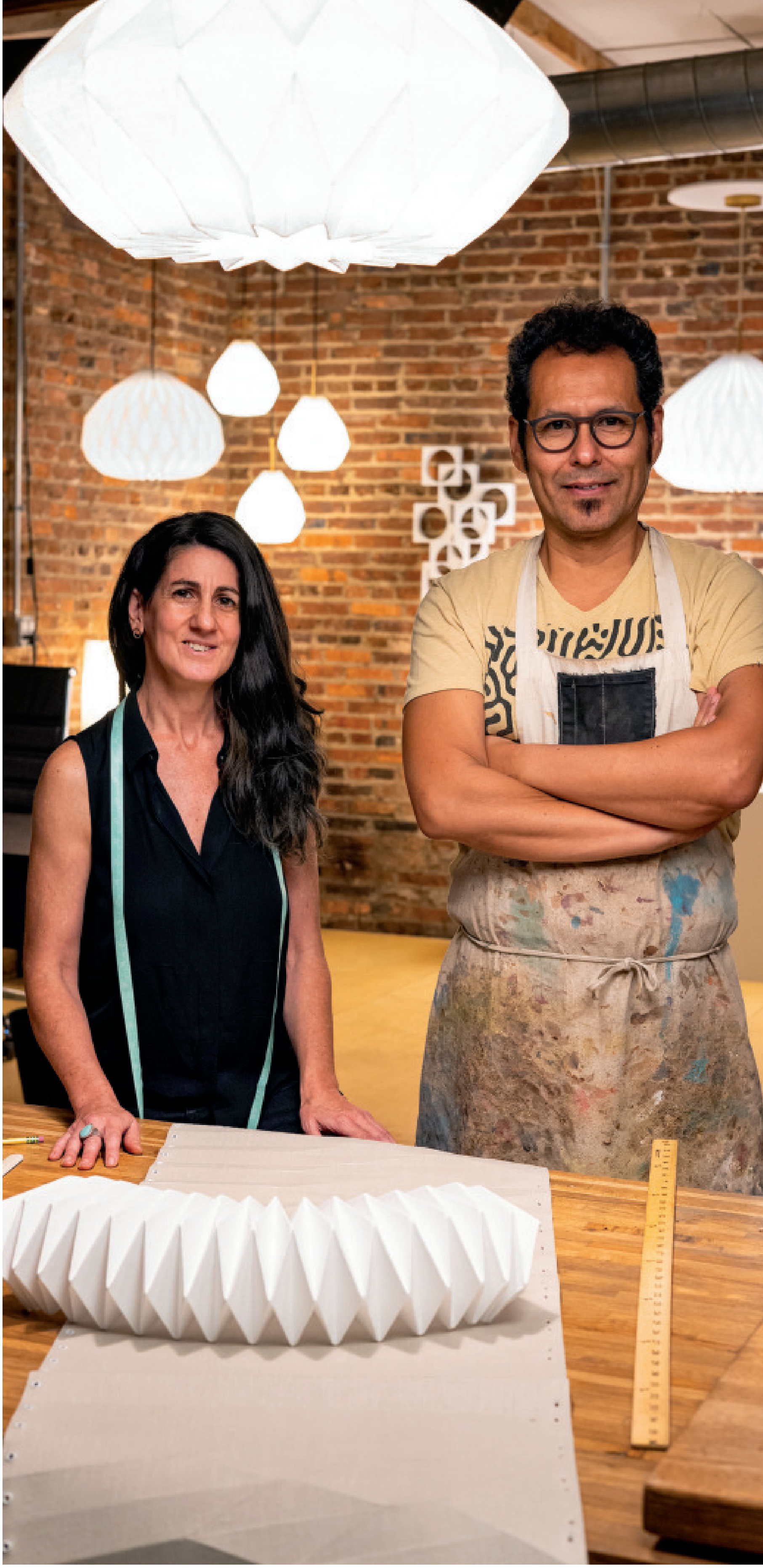
laloupedesign.com | @laloupedesign

Lopez and Duenas are the couple and creative team behind La Loupe, a design studio specializing in handcrafted interior lighting. Lopez, a textile designer, is a native of Argentina who moved to Baltimore in 2015, while Duenas, a woodworker, artist, fabricator, and architectural model maker, is from Peru and has lived in Baltimore since 1998.

"Baltimore is an affordable and unpretentious city with a welcoming art scene," says Duenas. "It's medium in size with a small-town feel. I guess, being home to colleges such as the Maryland Institute College of Art, we are surrounded by many artists who laid down roots or transited through this city. I would add that its thriving creative class, along with its architecture and history, is something that I find very inspiring. The music scene is also a very important factor."

Lopez also appreciates her adopted hometown. "When I first moved to Baltimore I found very interesting and inspiring the industrial feeling of the city and the old architecture of its buildings. Coming from a big city like Buenos Aires, I like the small-city feeling of Baltimore, but at the same time with so much diversity. Even though Baltimore can feel like a tough city to live in, it is very welcoming and I was surprised when I first came here that people were greeting me in the street with a friendly *hello*. I found a very vibrant and supportive group of people who encouraged me to get more involved with the community and grow a stronger sense of belonging."

Both note there are challenges to working in Baltimore—they'd like to see the city invest more in the arts, arts venues, and overall civic infrastructure. "The lack of investment in

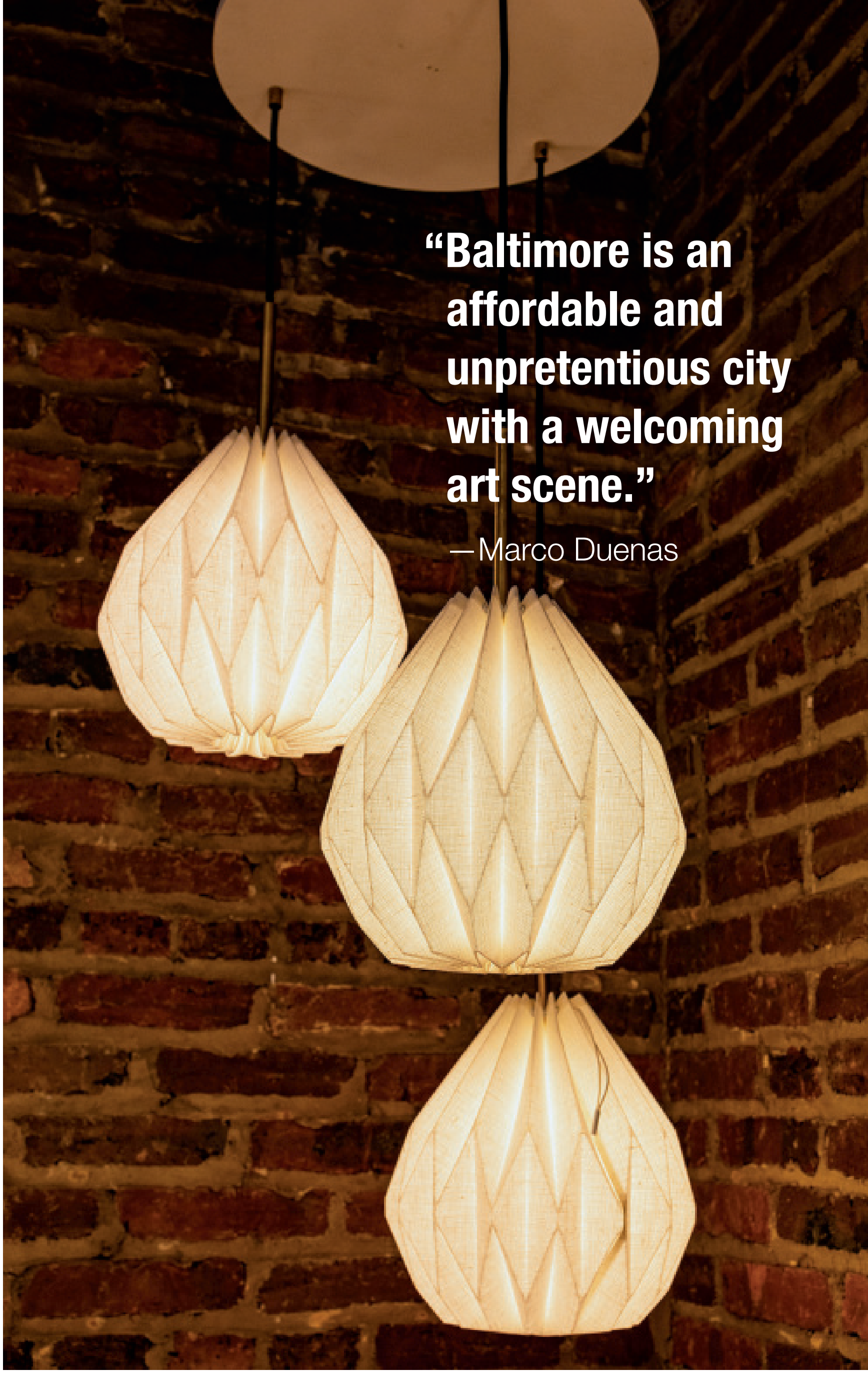


Jorgelina Lopez and Marco Duenas at their La Loupe Design showroom with a linen laminated origami lampshade in progress. OPPOSITE TOP LEFT: Duenas shaping a wood base for a table lamp. OPPOSITE TOP RIGHT: *Noa Pendant Lamp Cluster*, 50 x 24 in. OPPOSITE BOTTOM: A Paul Jackson book, tools, and prototypes of La Loupe's origami collection.

Baltimore City in general for so many years has brought many social and economic problems," says Lopez. "As I get to know more about its history, I come to understand how inequality and segregation have played a big role in its current situation. Seeing the big picture, I found it very challenging to try to make a difference. That being said, I focus my work on what I can do in my capacity, to do my bit. And when I look around I find a thriving city and art community."

LOCAL ARTISTS DUENAS AND LOPEZ ADMIRE: **Kellie Gillespie** "for her conceptual sculptural installations"; multidisciplinary artist **Monique Crabb**, who focuses on traditional craft processes; glass artist, sculptor, and jewelry maker **Joyce J. Scott**; instrument maker, musician and composer, and teaching artist **Melissa Hyatt Foss**; artist **Chul Hyun Ahn** "for his mesmerizing light boxes"; and painter **Bill Schmidt**.

kelliegillespie.com | @kellie.gillespie.art
moniquecrabb.com | @handworkquilts
@joycejscott
melissahyattfoss.com | @_melissa.hyatt_
@ahn715
@billschmidt_art



> "Baltimore is an affordable and unpretentious city with a welcoming art scene."
>
> —Marco Duenas

FOLDING TECHNIQUES FOR DESIGNERS FROM SHEET TO FORM
Paul Jackson

Photos by Kelvin Bulluck.

TIM MCFADDEN

Glass artist

timmcfaddenglass.com | @mcfaddenartglass

McFadden grew up in North Baltimore and has lived there all his life, aside from the few years he spent at Salisbury University on Maryland's Eastern Shore, where he was introduced to glassblowing. Today, McFadden makes inventive sculptures and vessels and runs a custom glassblowing studio, gallery, and art school on Eastern Avenue called McFadden Art Glass.

"Baltimore is awesome because it feels like a small town. This leads to crossing paths with a ton of other talented artists and collaborative opportunities."

—Tim McFadden

"Baltimore is awesome because it feels like a small town, even though it's a decent-sized city," McFadden says. "This leads to crossing paths with a ton of other talented artists and collaborative opportunities. Also, Baltimore is a short drive to DC, Philly, and New York City, so it has been great over the years getting to exhibit and collaborate with other artists across this region. Everything feels connected."

The biggest challenge he faces is finding time to make new work while also running a studio and school, which is not a terrible problem to have. "COVID obviously put a halt on showing work publicly here and internationally for a while, but I think we have bounced back well," he says. "It originally forced us toward more online outreach, which ultimately has diversified our client base considerably. It seems like many art buyers who couldn't see and buy artwork in person have gotten comfortable with reaching out to artists online, which has expanded our ability to reach a broader audience."

LOCAL ARTISTS MCFADDEN ADMIRES:
Metal sculptor and furniture maker **David Hess**; glass artist, sculptor, and jewelry maker **Joyce J. Scott**; woodworker **Ron Ford**; glass artist **Gianni Toso**; and multidisciplinary artist **Oletha DeVane**.

hess.industries | @hessindustries
@joycejscott
baltimoreareaturners.org
giannitoso.com | @maestrogianni
@devanekojzar

OPPOSITE: Tim McFadden in his Southeast Baltimore hotshop at McFadden Art Glass, which includes a gallery and school. ABOVE: Work available in the gallery. RIGHT, TOP TO BOTTOM: In addition to making his own sculptures and vessels, McFadden teaches glass blowing, including zafirico, an Italian technique that produces striping patterns.

Photos by Kelvin Bulluck.

“There are so many people [in Baltimore] who have a genuine respect for the arts, artists, and what it takes to create something new.”

—Tracey Beale

TRACEY BEALE

Metalsmith and jewelry designer

traceybeale.com | @traceybealejewelry

Originally from Harford County, Maryland, northeast of Baltimore, Beale combines sterling silver, copper, brass, and gold with sentimental and found objects to create jewelry and wall art. “I love infusing my metal work with items that have had another life,” says Beale, who also serves as director of public programs at the Baltimore Museum of Art.

“As a creative I find Baltimore to be the perfect place to explore, try new mediums, and hone your skills,” she says. “There are so many people who have a genuine respect for the arts, artists, and what it takes to create something new. Baltimore is delicate and resilient at the same time, a curious combination that makes for a great landing place for developing your own perspective as a creative.”

Baltimore’s art and craft scene has grown and evolved over the past several years, according to Beale. “The city has carved out new arts and entertainment districts; artist residencies have popped up across different organizations like the aquarium, news outlets, public spaces, and libraries,” she says. “There are also more people taking an interest in buying from artists and investing in their work.”

That said, additional funding for the arts would accelerate things even more. “As a cultural worker and program producer, I have the opportunity to work with a lot of artists and creatives,” Beale says. “A perspective that seems to echo across several conversations is the need for skill building around business development and sustainability. I’d love to see more funding opportunities for crafters and musicians as well. Outside of the art/craft world there are real economic issues in Baltimore, and despite the number of well-known artists and scholars coming out of the city, we still can’t shake being mostly known for *The Wire*.”

LOCAL ARTISTS BEALE ADMIRES:
Kyle Johnson, founder of The House of Bluestone Goldsmithing; **Nikki Stokes**, the fiber and yarn aficionado behind HGE Designs Co; glass artist, sculptor, and jewelry maker **Joyce J. Scott**; fashion designer **Brandi Lewis** of Syeko Design House; and **Marco Duenas** and **Jorgelina Lopez**, the artists behind interior lighting studio La Loupe Design.

bluestonegoldsmithing.com | @bluestonegoldsmithing
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syekodesignhouse.com | @syekodesignhouse
laloupedesign.com | @laloupedesign

Photos by Kelvin Bulluck.

Hands of a maker
BLACK WOMAN GENIUS

THIS PAGE, CLOCKWISE FROM TOP LEFT: Tracey Beale sketches in her studio. The artist works on a copper wall art piece. Here, she pours resin into a pendant. This finished pendant is from Beale's Geist Collection, made from broken windshield glass. OPPOSITE: Beale holds a selection of her work from different collections.

Artists’ Spaces, Studios

Baltimore Bead Society
Offering programming, classes, and workshops, this 30-year-old regional arts guild caters to bead enthusiasts, artists, and jewelry designers.
baltimorebead.org

Baltimore Jewelry Center
With a mission to “educate and inspire new and established artists, as well as promote metalsmithing and art jewelry,” this organization, suggested by Tracey Beale, offers classes, workshops, studio rentals, and youth programming—and boasts an impressive roster of artist instructors.
baltimorejewelrycenter.org

Black Cherry Puppet Theater
Founded in 1980, this nonprofit association of artists and performers presents puppet and marionette shows and hosts puppet-making workshops for children and adults.
blackcherrypuppettheater.weebly.com

Crown Industrial Park
“Crown Industrial Park is an old industrial complex transformed into art and maker studios,” according to Marco Duenas and Jorgelina Lopez. Located in the Highlandtown Arts and Entertainment District, Crown provides workspace to artists of all sorts, from sculptors to printmakers.
@crownstudios_baltimore

KSM Candle Co.
“Taking candle-making classes at KSM Candle Company is always a good vibe,” says Beale. KSM sells candle-making supplies and self-care kits and holds regular workshops.
ksmcandleco.net

Open Works
Lopez and Duenas give the thumbs-up to Open Works, a collaborative makerspace founded in 2016 that features classes, studios, equipment, fabrication services, and even maker fellows who provide support and guidance in working with wood, metal, textiles, and more. Tim McFadden likes it, too: “As for craft hubs, there's a makerspace called Open Works that gives the general public the opportunity to work with a bunch of machines, tools, and materials.”
openworksbmore.org

String Theory Theater
This Baltimore-based puppet troupe includes visual and performing artist Dirk Joseph and his daughters, Koi and Azaria. *American Craft* featured Joseph, who makes intricate hand-turned “crankies,” in our Winter 2024 issue.
dirkjart.com | @stringtheorytheater

A Workshop of Our Own
The mission of WOO, founded by fine furniture maker Sarah Marriage, is “to create a professional woodworking environment which cultivates and promotes the careers of women and gender non-conforming craftspeople in our field.” Lopez and Duenas endorse this organization, and so does Beale.
aworkshopofourown.com

Schools, Workshops, Resources

African American Quilters of Baltimore
This guild, founded in 1989 by quilt artist Barbara Pietila, is designed to support African American quilters in an “environment of acceptance and welcome, and to encourage the practice of quilting as an expression of a shared history and culture.”
aaqb.org

Almanac
This custom hardwood mill on West Hamburg Street specializes in giving new life to reclaimed wood—including redwood, yellow pine, and chestnut—and is “guided by a reverence for the materials we work with.”
almanachardwood.com

Baltimore Area Turners
This local chapter of the American Association of Woodturners offers mentoring and regular meetings where members can learn new skills and witness demonstrations.
baltimoreareaturners.org

Photo courtesy of guesthouse by good neighbor.

SPOTLIGHT

Pamela Zhang

Zhang is a multidisciplinary artist whose primary media are ceramics and illustration, both traditional and digital. Her pottery can be found at a number of local shops, and each time I encounter a Zhang cup or bowl, I need to pick it up and turn it over in my hands to comprehend its lightness and substantiality. Although her products vary, each manifests an elegant simplicity that references nature through earthy color, texture, and pattern. —Cara Ober

pamelazhang.store | @pamelazhang

Photos courtesy of Pamela Zhang.

Baltimore Clayworks
“Baltimore Clayworks is a community-centered ceramics organization that exhibits world-class artwork,” says McFadden, and offers “demonstrations and instruction classes to the public.” A clay collective founded by artists in 1980 in the Mount Washington neighborhood, Baltimore Clayworks also offers studio space, equipment, and residencies, and names its core values as “artist-centeredness, excellence, inclusivity, integrity, and joy.” Beale is also a fan of the organization.

baltimoreclayworks.org

Inside guesthouse by good neighbor, which is filled with craft and located in Baltimore's lively Hampden district.

Baltimore Heritage Quilt Guild
Offering monthly meetings, workshops, and community outreach opportunities, this guild’s mission is to “bring quilters together to learn and preserve the art and skill of quilting.”

baltimorequilters.com

Made in Baltimore
“Since I moved here I have seen good changes and new organizations taking shape, such as the Made in Baltimore program, which focuses on helping and providing resources not only to small local businesses but local makers and the craft community as well,” says Lopez. According to the organization’s website, “Our mission is simple: Encourage investment in Baltimore’s economy by growing the market for locally-made goods and supporting the people who make them.”

madeinbaltimore.org

Maryland Art Place
Offering exhibition openings, gallery talks, workshops, and professional development events, MAP “inspires, supports, and encourages artistic expression through innovative programming, exhibitions, and educational opportunities while recognizing the powerful impact art can have on our community.” Duenas and Lopez give MAP the thumbs-up.

mdartplace.org

Maryland Institute College of Art
A leader in art and design education, MICA counts itself as the “oldest continuously degree-granting college of art and design in the nation.” The college fosters cross-pollination of ideas and innovative thinking through its coursework—which includes graduate programs in sculpture, curatorial practice, illustration, and social design—and its campus galleries, performance spaces, and makerspaces. Joyce J. Scott, a school alumna, heartily recommends MICA.

mica.edu

Are you planning a trip to attend **American Craft Made Baltimore** at the Baltimore Convention Center, **February 21–23, 2025**? Or visiting for another reason? If so, make sure to plan time to enjoy craft across the city!

Tips for visiting Baltimore from the editor of *Bmore Art*

When you visit Baltimore, give yourself the opportunity to live, sleep, and breathe art, craft, and design for a day or two by booking a room at the intimate guesthouse by good neighbor. It’s located above the coffee and design shop of the same name, a cozy space with cafe food that also sells handmade ceramics, housewares, excellent periodicals, and art books. The hotel is in Hampden, a quirky walkable shopping district full of restaurants and locally owned boutiques, galleries, and antique shops. It’s not far from the Baltimore Museum of Art, which offers free admission, showcases contemporary art, historic African art, and American decorative arts, and is home to Gertrude’s Chesapeake Kitchen, which makes Baltimore’s best crab cake. —Cara Ober

Schools, Workshops, Resources continued

McFadden Art Glass
Launched in 2006 and expanded in 2016, this glassblowing studio, gallery, and art school offers interactive events and workshops for children and adults. Read more about its founder, Tim McFadden, on page 50.
mcfaddenartglass.com

Station North Tool Library
This membership-based tool library on East Oliver Street offers classes, tool borrowing, and shared workspace and equipment.
toollibrary.org

Galleries, Studios, Markets

American Craft Made
The American Craft Council began hosting marketplaces in Baltimore in 1977 and now considers the three-day immersive and interactive gathering to be its flagship event. The juried craft marketplace—the largest on the East Coast—features the work of hundreds of artists and makers, including lamps made by Duenas and Lopez of La Loupe Design (see page 48) and pieces by other artists featured in this story.
craftcouncil.org

Area 405
Located in a nearly two-century-old artist-owned warehouse, Area 405 offers artist studios as well as gallery and event spaces. It shares a building with Station North Tool Library.
area405.com

Artscape Baltimore
This yearly arts and music festival—organized by the Baltimore Office of Promotion & the Arts and the City of Baltimore—dubs itself the city's biggest cultural event. Launched in 1982, the most recent fair was held in August and included live music, visual arts, performance, fashion showcases, and food. Hobbs is a fan: "In terms of events that are specific to Baltimore, Artscape is one of America's largest free outdoor festivals. This annual event boasts several performing and visual art experiences and an artist marketplace where local artists showcase and sell their work."
artscape.org

Art Walks
"There are monthly art walks in the city arts districts that are worth visiting, with open galleries and studios, music, performances, and food," according to Duenas and Lopez. They specifically recommend the monthly Second Friday events in the Station North Arts District; the First Friday Art Walks in the Highlandtown Arts District, "where a vibrant Latin community has grown over the past years"; and semiannual art walks in downtown's Bromo Arts District. Hobbs suggests yet another event, the ArtWalk held annually by the Maryland Institute College of Art. "At the end of the spring semester, MICA's campus buildings are transformed into galleries to exhibit the work of its graduating seniors," she says.
stationnorth.org/news
ihearthighlandtown.com
bromodistrict.org
mica.edu/annual-events-series/artwalk-2024

Blue Light Junction
"One of the places we also recommend is actually where we have our showroom," say Duenas and Lopez. "Blue Light Junction is a natural dye lab and studio. The studio has two floors and an annex community natural dye garden. On the main floor is where plants are germinated and natural dyes are processed and where they have a dye kitchen. On the second floor, they have a craft library and a concept store where we have our showroom along with other artists' spaces."
bluelightjunction.com

SPOTLIGHT

Aliana Grace Bailey

Bailey's woven tapestries and fiber art have been a highly visible reminder in all kinds of Baltimore art galleries that color, music, and healing can be intertwined into a meditative practice. Cascading across gallery walls in saturated hues of raspberry, cherry, indigo, and saffron, her weavings are impossible to ignore; they radiate a calm but innovative energy where improvisation and accumulation reference growth, wellness, and radical care for oneself and others. —Cara Ober
alianagracebailey.com | @alianagrace

THIS PAGE: Photo by Danielle Finney. OPPOSITE BOTTOM LEFT: Photo by Vivian Marie Doering.

SPOTLIGHT

Kris Kudrnac

Kudrnac, Baltimore's most eclectic collector, purchased his first small works of glass art in the 1970s at the Steuben Glass engraving studios. It was located next to where he worked as a glass engineer at Corning. That practice continues today in a Baltimore home populated with fine art and prints, handmade furniture, functional wooden objects, kinetic sculpture, ceramics, and glass by the country's top practitioners, including Alex Bernstein, Lino Tagliapietra, Fred Kaemmer, and Steven Weinberg.

—Cara Ober

TOP: Photo by Vivian Marie Doering. RIGHT: Photos by Kelvin Bulluck.

Charm City Craft Mafia

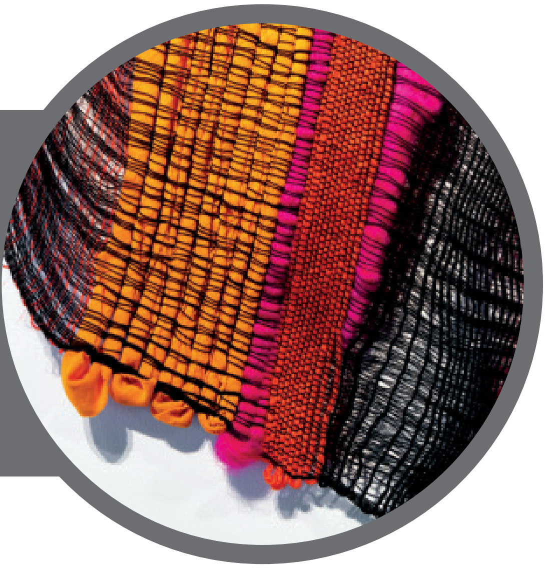
"Of course, besides the American Craft Council's show here in Baltimore, we recommend the Charm City Craft Mafia's shows that happen twice a year in a cool old church in the city," say Duenas and Lopez.

charmcitycraftmafia.com

The Creative Alliance

Founded in 1995, the Creative Alliance offers exhibitions, readings, workshops, live/work studios, theater space, and a lounge, whereby it "promotes Baltimore as a center for creative production, acts as a positive force in our community, and advocates for cultural expression rooted in a sense of place." Beale endorses this organization.

creativealliance.org



Current Space

This artist-run, member-supported gallery, studio, outdoor performance space, and bar is recommended by Duenas and Lopez. "Current Space is an art gallery, and during the summer season, they open their patio with music, performances, movies, and more."

currentspace.com

Drama MaMa Bookshop

This bookshop, which binds and sells handmade journals, is operated by its founder, Alisa L. Brock, who says, "My safe place, my haven, has always involved paper and ink."

dramamamabookshop.com
@dramamamabookshop

Galerie Myrtis

"I also enjoy frequenting the exhibits at Galerie Myrtis, which is a staple in the Baltimore arts scene," says Hobbs. Founded in 2006, the gallery and art advisory specializes in "twentieth and twenty-first-century American art with a focus on work created by African American artists."

galeriemyrtis.net

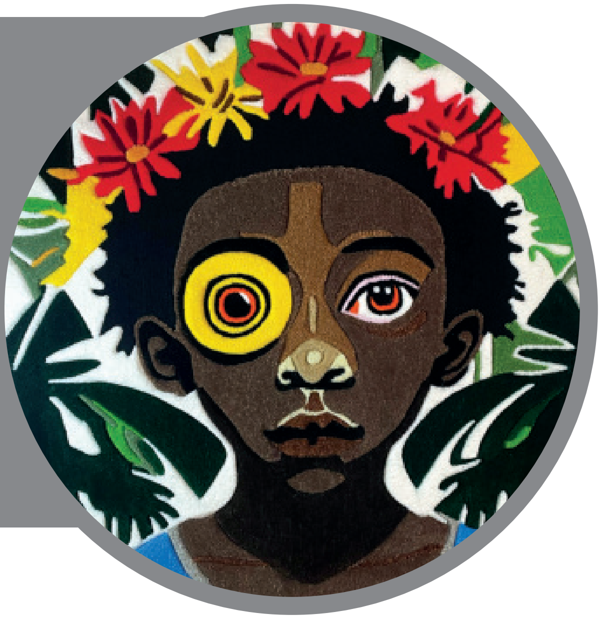
RIGHT, TOP to BOTTOM: Blue Light Junction, a natural dye lab and studio. Members of the Baltimore craft community gather at the Creative Alliance at the invitation of Joyce J. Scott. She also brought together this powerhouse group of artists in the textile department at the Maryland Institute College of Art (MICA).

SPOTLIGHT

Jamaal “Feedy” Jackson of Bmore Tuft

For those of us who grew up in households where making tufted rugs was a favorite pastime, Jackson has updated the practice to reference pop portraiture, street art, and urban culture. His handmade rug art can be customized to different sizes and styles, and he welcomes people to feel and touch the textures he creates even though his textile art is intended for our eyes rather than our feet. —Cara Ober

bmoretuft.com | @bmoretuft



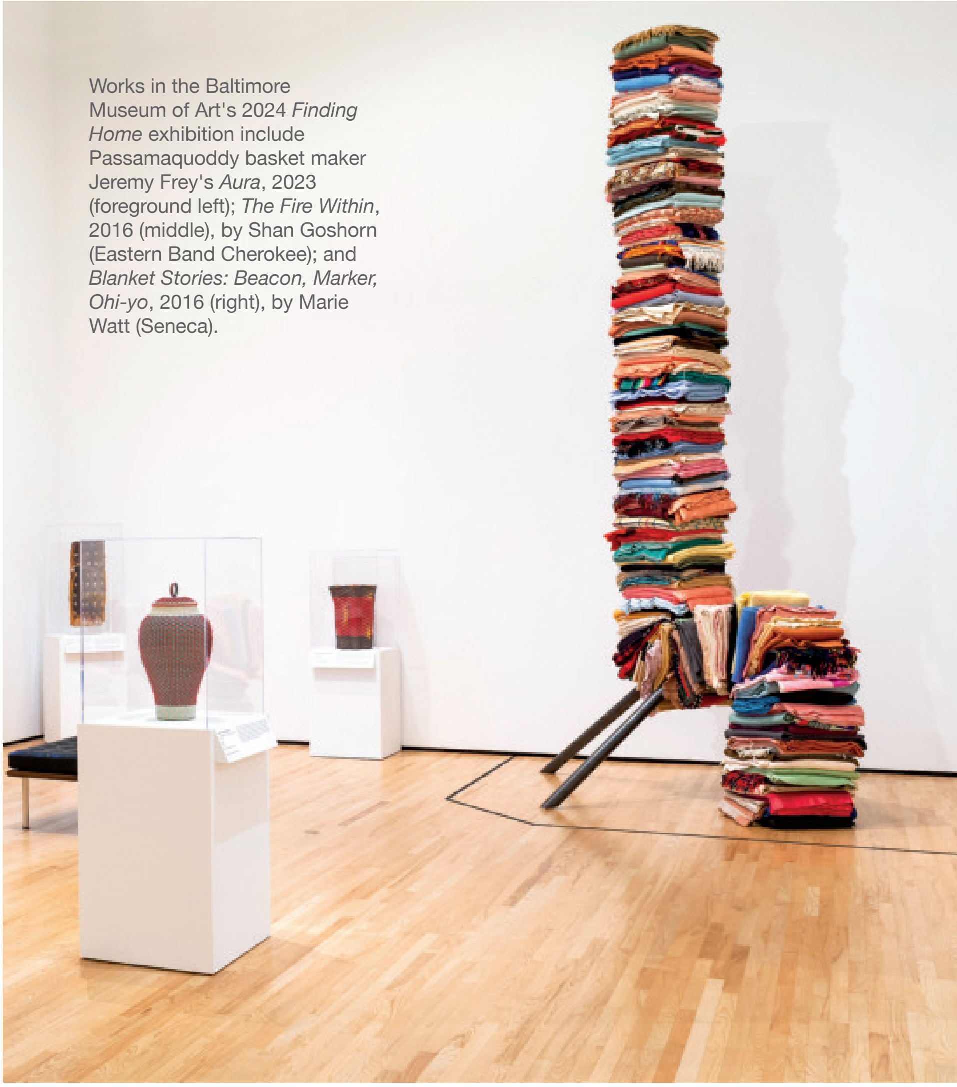
Galleries, Studios, Markets continued

Goya Contemporary Gallery and Goya-Girl Press
This gallery on Chestnut Avenue, which represents Joyce J. Scott (read more about Scott on page 44), focuses on postwar and contemporary art and has “built a progressive reputation on lifelong commitments to representing and protecting artists and artistic practice; and for creating visionary, historically relevant exhibitions, publications, and scholarship around artists who we believe are the truthtellers of our time.”
goyacontemporary.com

guesthouse by good neighbor
Inside this boutique hotel (see photo on page 54) on Falls Road, which celebrates local artisans, guests can admire and purchase handmade furniture, books, ceramics, and more. The long concrete sink in the lobby was created by Mark Melonas of Luke Works (see page 59).
goodneighborshop.com/pages/guesthouse

Lexington Market
“The oldest market in the US is here, Lexington Market,” says Scott. “The Baltimore Museum of Art has a site where they do work there.” Established in 1782, the now 60,000-square-foot Lexington Market houses merchants selling food, flowers, books, shoe repair, handmade soaps, and crafted jewelry.
lexingtonmarket.com

Wild Yam Pottery
Founded in 1996 by a group of ceramists, this working studio includes a gallery selling ceramics made on the premises.
wildyampottery.org



Works in the Baltimore Museum of Art's 2024 *Finding Home* exhibition include Passamaquoddy basket maker Jeremy Frey's *Aura*, 2023 (foreground left); *The Fire Within*, 2016 (middle), by Shan Goshorn (Eastern Band Cherokee); and *Blanket Stories: Beacon, Marker, Ohi-yo*, 2016 (right), by Marie Watt (Seneca).

Museums

American Visionary Art Museum

"There are some really amazing museums in Baltimore that center craft," says Hobbs. "The Visionary Art Museum has a wonderful collection that is vibrant and eclectic." Focused on outsider art, this one-of-a-kind museum explains its specialty as "original thematic exhibitions that seamlessly combine art, science, philosophy, humor and especially social justice and betterment." Duenas and Lopez endorse this gem, too, calling it "unique here in Baltimore."

avam.org

Baltimore Museum of Art

A Baltimore institution and centerpiece of the city's creative communities, BMA was founded in 1914 and holds a collection of 97,000 works. Most recently, the museum, which prides itself on being "bold, brave, and essential," featured a 50-year career retrospective of Joyce J. Scott's work. Artist, filmmaker, and writer John Waters, another celebrated Charm City native, recently bequeathed 372 works to the museum, bringing "a particular cutting-edge articulation of American individualism to the BMA's collection, particularly as it relates to queer identity and freedom of expression." In a fitting gesture, BMA named its all-gender restrooms after Waters. "Two of my favorites are the Baltimore Museum of Art and Glenstone museum," says Beale. "Noting that I'm the director of public programs at the BMA, but truthfully it would be on my list regardless."

artbma.org

Glenstone

Located in Travilah, Maryland, this museum integrates art, architecture, and nature, showcasing contemporary art and a large sculpture garden.

glenstone.org

The Peale

Established in the historic Peale Museum building on Holliday Street, the Peale describes itself as the "first purpose-built museum in the nation" with a focus on stories, not objects. "We are building an archive of Baltimore stories, and the Peale is now dedicated to preserving Baltimore's intangible cultural heritage: its stories, in the form of exhibitions, performances, talks, immersive experiences, and other creative media, and the community voices that share them." Scott gives the Peale high marks. "The first museum building built in the US was the Peale Museum, which is here," she says. "It's just been reopened by strong and smart art enthusiasts and artists."

thepeale.org

Reginald F. Lewis Museum of Maryland African American History & Culture

Beale appreciates this museum, which boasts "over 400 years of history in its permanent collection" and is focused on African American history in the areas of industry, politics, the arts, and more.

lewismuseum.org

The Walters Art Museum

Established in 1934 "for the benefit of the public," this museum started when Henry Walters bequeathed to the City of Baltimore the art collection of his father, philanthropist and collector William T. Walters. "The Walters Art Museum is a great place to visit if you're into furniture, ceramics, and jewelry," says Hobbs.

thewalters.org

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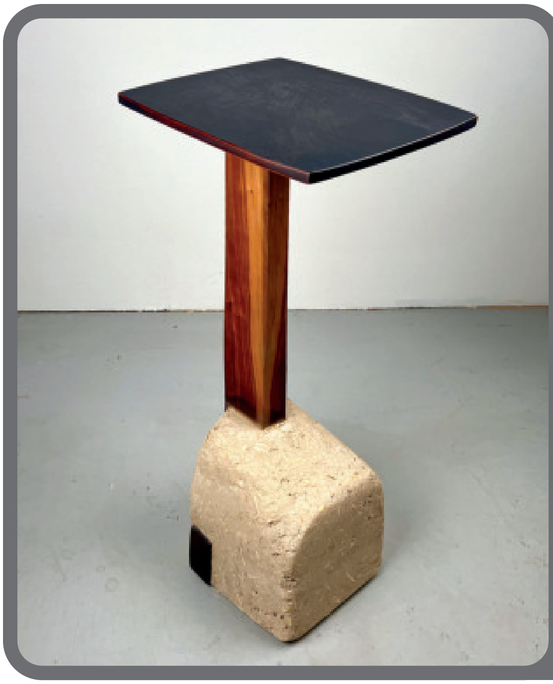
This story was written and edited by *American Craft* Contributing Editor Jennifer Vogel and *BMore Art* Editor Cara Ober.

Discover more craft destinations by visiting the Travel category in the Stories section of craftcouncil.org.



SPOTLIGHT

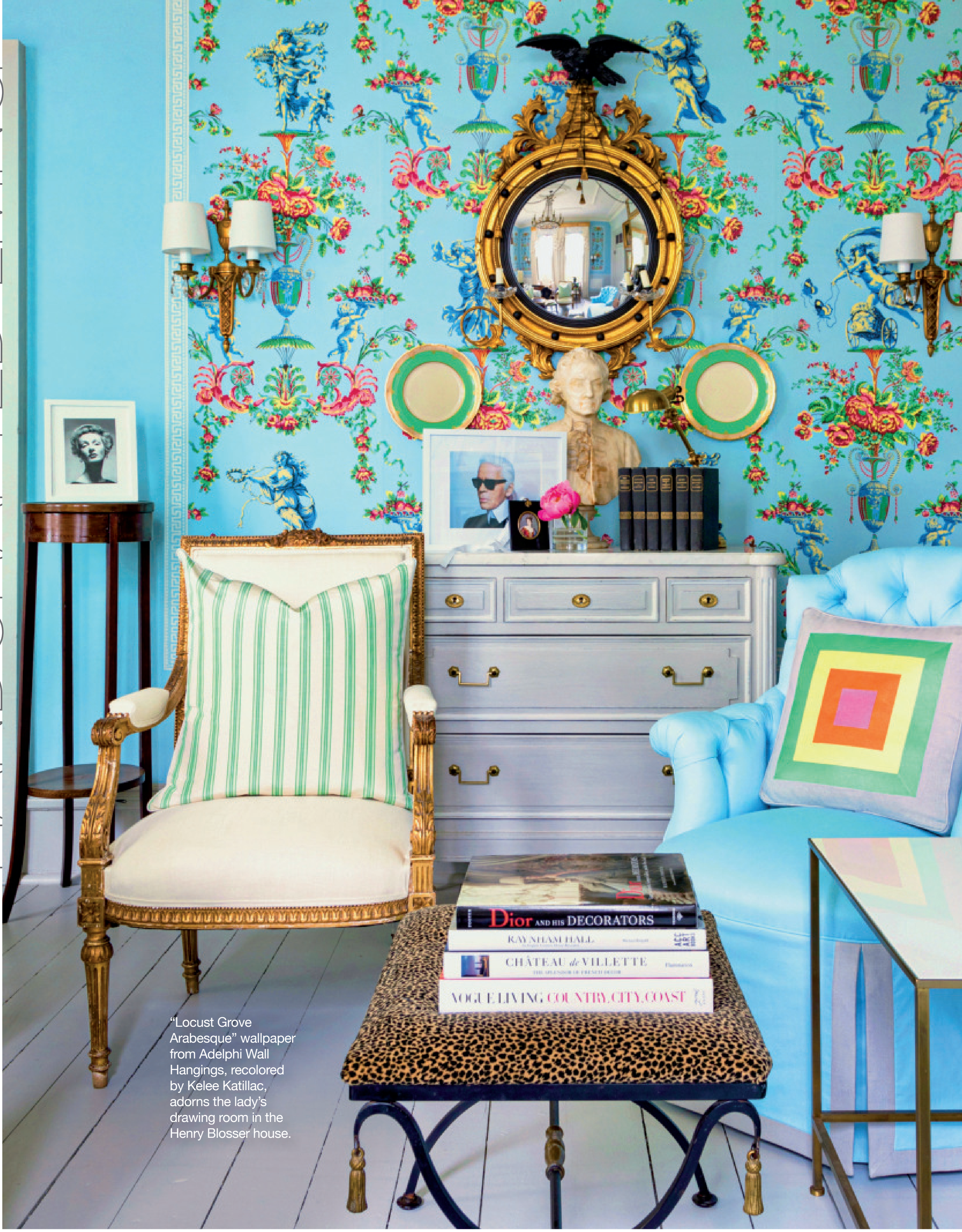
Mark Melonas of Luke Works

It's always a pleasure to encounter the multifaceted concrete and wood creations of Melonas, and you'll find them in homes and public spaces all over Baltimore. His company, Luke Works, experiments with cast concrete as a sculptural and functional medium, creating one of a kind shapes and profiles realized in custom countertops, metalwork, and furniture that is functional but also reads as art. —Cara Ober

lukeworks.com | @lukeworks

BOTTOM LEFT: Photo by Mark Melonas. BOTTOM RIGHT: Photo by Mitro Hood. OPPOSITE TOP: Photos courtesy of Jamaal Jackson. OPPOSITE BOTTOM: Photo by Mitro Hood.

HANDCRAFTED LIVING

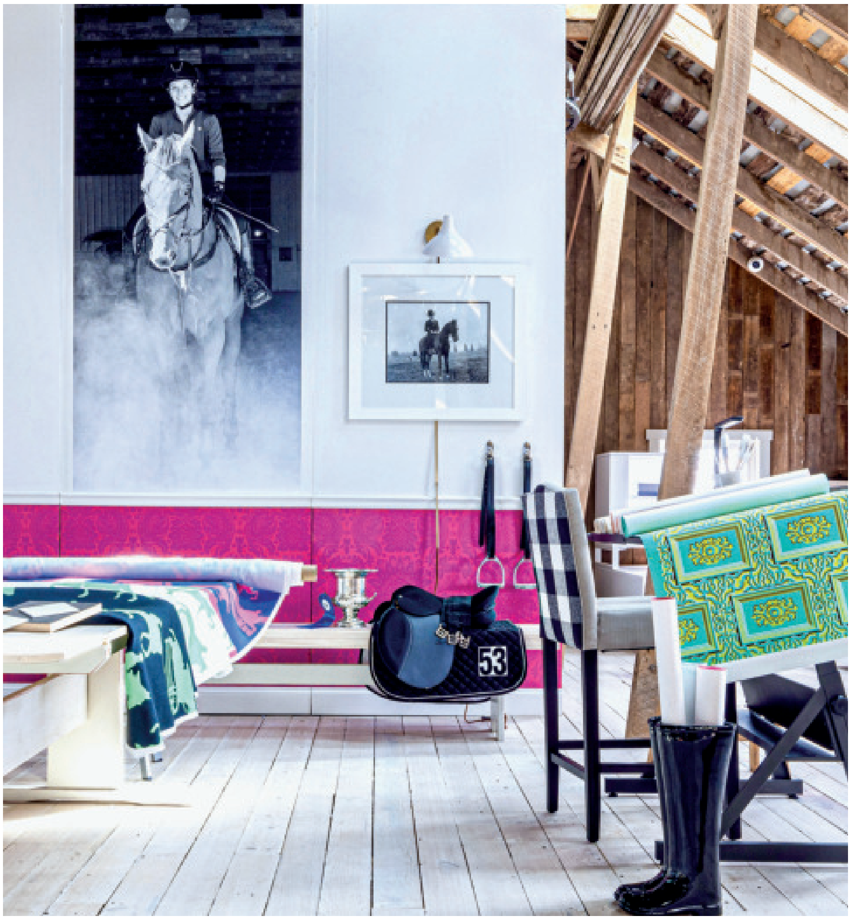

Dior AND HIS DECORATORS
RAYNHAM HALL
CHÂTEAU de VILLETTE
VOGUE LIVING COUNTRY, CITY, COAST

"Locust Grove Arabesque" wallpaper from Adelphi Wall Hangings, recolored by Kelee Katillac, adorns the lady's drawing room in the Henry Blosser house.

Where the Present Hangs with the Past

Adelphi Paper Hangings, a small shop in Upstate New York, hand block prints historic wallpapers that are favored by a growing fan base of interior designers, including Kansas City, Missouri–based Kelee Katillac.

BY JENNIFER VOGEL

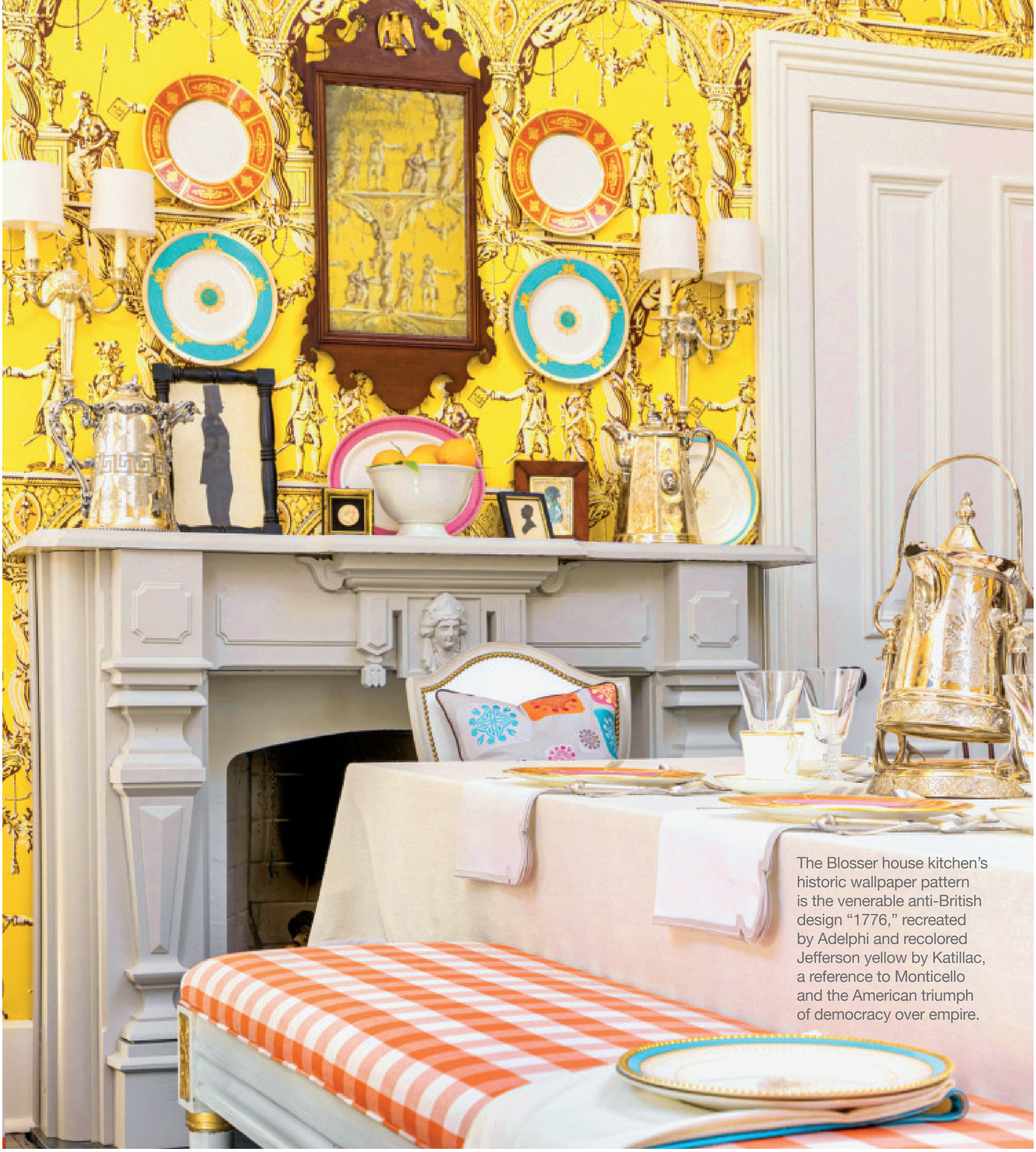


The studio Katillac created for herself in the Blosser property's barn is adorned with images of the equestrian achievements of notable early 20th-century women and a panel of "Madison Damask" wallpaper from Adelphi Wall Hangings. Other Adelphi papers await her choices.

Photos by Aaron Leimkuehler.

The Henry Blosser House—a red-brick Second Empire–style mansion built in 1878 on a farm near Malta Bend, Missouri—stood neglected, vandalized, and on the precipice of demolition. The once-grand three-story, seven-bedroom home, with its bell-cast mansard roof and decorative porches, had no plumbing or heating and in 2014 had been placed on Missouri Preservation's list of most endangered properties.

In 2016 Arthur and Carolyn Elman stepped in, with their passions for history, restoration, and decorative arts, to buy the home and hired Kansas City–based interior and architectural designer Kelee Katillac to manage its renovation.



The Blosser house kitchen's historic wallpaper pattern is the venerable anti-British design "1776," recreated by Adelphi and recolored Jefferson yellow by Katillac, a reference to Monticello and the American triumph of democracy over empire.

Photo by Aaron Leimkuehler.

Completed in 2018, the project met national preservation standards while reflecting the Elmans' sensibilities and embracing an approach to historical design that combines fascination with the past and a vivid sense of who we have become as a nation. And key to the look and the purpose of the renovation was a remarkable creator of artisanal wallpaper, Adelphi Paper Hangings in Sharon Springs, New York.

In restoring the Blosser home—plus a barn—and refashioning their interiors, Katillac and her team of craftspeople visually relayed details connected to the Blosser family, the Elmans, and the emergence of American style and power, "chapter by chapter, like a book unfolding room by room," as Katillac puts it. The ballroom contains the Elmans' collection of Stickley Arts and Crafts furniture, while portraits of Gertrude Stein and a great-granddaughter of Sally Hemings are among the decorative elements in the "lady's drawing room" that link Carolyn Elman, who is passionate about women's issues, to influential women throughout history.

In the dining room, the walls are covered in a version of the 18th-century wallpaper pattern "1776," which Katillac describes as "an allegory of the triumph of democracy over empire." It shows a Napoleonic soldier, representing France, handing a document labeled “4 July 1776”—America’s Declaration of Independence—to a weeping Britannia. The archival pattern comes from Adelphi, which hand block printed the paper in a color that Katillac prescribed—a dazzling yellow that’s her personal update of a color found at Thomas Jefferson’s Monticello.

Adelphi’s wallpaper patterns, which appear throughout the house, are the bright stars of the Blosser restoration. “Adelphi was always notable for their work at Mount Vernon and all the great historical houses,” Katillac says. “People who are into the craft of early decorative arts appreciate Adelphi and their fidelity to early craft technique. If you are looking for patterns of the important wallpapers of the world, you are going to go to Adelphi.”

A Sense of History

The artisanal producer consults old documents, wallpaper scraps, and other sources to accurately reproduce papers created between the 1740s and the 1930s, using methods and materials typically employed before machine printing became the norm.

Adelphi has showrooms across the country, including on the 18th floor of the venerable D&D Building in Manhattan—home to 100 showrooms featuring interior design elements such as furniture, textiles, and lighting. There, Philip Hess of the home furnishings firm John Rosselli & Associates flips through vertical samples of striking handmade Adelphi wallpaper, which comes in 125 historical patterns, including those on view in July: “Pineapples,” “Ipswich Sprig,” “Otis Federal Stripe,” “Coffered Rosette,” and “Réveillon Arabesque.”

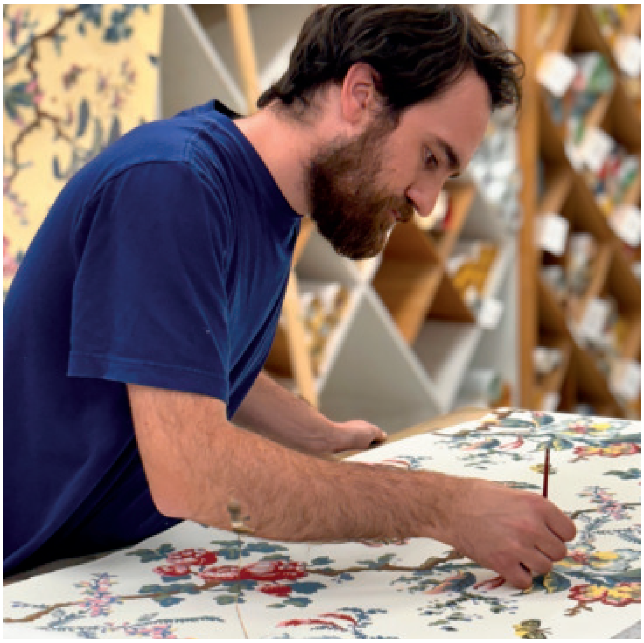
Interior designers are attracted to these wallpapers for their bold patterns and colors, but also for their historical fealty. “I’ve had phone calls where people have said, ’We are working on a project and it’s from this era and we want to stick to that era with the wallpaper,’” Hess says. “Sometimes it’s for a historic inn or historic home. Other times, it’s just a matter of—well, we have interior designers who just love anything Adelphi does.”

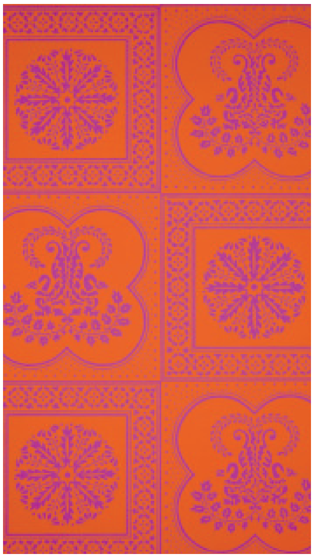
Hess lingers over the details of each sample, pointing out the texture of the block-printed surfaces and the order in which the colors were applied. In some patterns, the layers include shiny lacquer and gold leaf. “It has a three-dimensional feel,” he says, running his hand over a print.

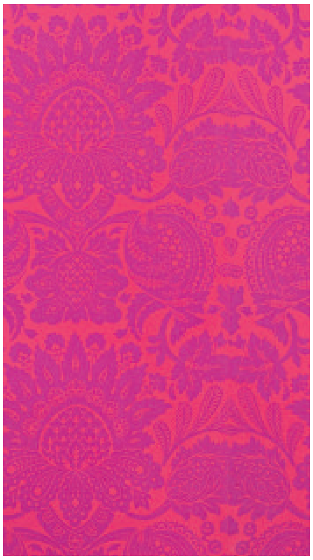
The Craft of Block-Printed Wallpaper

Founded in 1999 by Steve Larson, who was trained as a ceramist, and Chris Ohrstrom, an expert on early American decorative arts, Adelphi is headquartered in a building that has served many purposes, including as an opera house, in the tiny town of Sharon Springs, near Cooperstown. While other wallpaper makers pump out huge quantities using techniques such as digital printing, Adelphi’s small staff painstakingly produces only around 2,000 rolls per year.

Larson mixes most of the paint, which is a modified version of distemper, made from chalk, clay, water, pigment, and binder. “Traditionally, the binder was rabbit-skin glue,” he says. “We used it in the first year of the business. It makes delicate wallpaper that’s hard to hang. That didn’t seem like a recipe for







TOP: Adelphi’s Jack Bryant touches up a detail on the 18th-century French pattern “Butterfly Chintz.” ABOVE LEFT: “Neoclassical Square” pattern (American, 1815–20, recolored by Katillac). ABOVE RIGHT: “Madison Damask” (French or English, 1800–15, recolored by Katillac).

Photos © Adelphi Paper Hangings.

success, so we switched to an acrylic binder. It gives us the same matte surface appearance."

Each wallpaper pattern requires multiple wooden blocks for printing, one for each color. "Most of the patterns that we sell have between two and four printed colors," Larson says. The custom blocks on which the designs are laser cut "are made out of Baltic birch plywood. The printing surface is covered with cherrywood or Swiss pear. Swiss pear is a very hard, fine-grained wood. It's traditional for making blocks because it holds the patterns."

Adelphi's artisans work on three hand-built presses, which are "based on a foot pedal press from the late 19th century, early 20th century that came up for sale in England," Larson says. "It was being sold as an antique. It was made of cast iron. When I considered shipping it over, I thought *I don't think so*." Instead, he acquired a schematic drawing of the antique model and "a fellow near here who is quite a genius as far as building things constructed the presses."

In addition to supplying designs for historic houses such as George Washington's Mount Vernon in Virginia and Ulysses S. Grant's boyhood home in Ohio, Adelphi has made wallpaper for films such as *Little Women, Atonement,* and *The Personal History of David Copperfield.* More recently, the company collaborated with a handful of prominent interior designers, including Harlem visionary Sheila Bridges—who, like Katillac, recolored patterns from the Adelphi catalog.

Larson enjoys working with designers, who conjure new twists on archival patterns. Katillac, he says, "has an unusual color sense. It took a number of tries on some of them. First, we'd pull our hair out trying to match the colors she wants. We're good at matching historic colors, but with the new colors, it's like speaking a new language. That took some time. There was a lot of back-and-forth. It was fun to see how the patterns changed through these colors."

Updating History with Radical Inclusion

Adelphi's wallpapers fit perfectly with Katillac's philosophy, which involves restoring and designing historic homes with an eye toward telling a more complete version of our history. (*Historic Style: Honoring the Past with Design for Today* [Missouri Life, 2023] details Katillac's work and thought.) The firm's carefully reproduced historical patterns allow her to reenvision American traditions by recoloring them in ways that reflect today's wider and deeper sense of American

> "Swiss pear is a very hard, fine-grained wood. It's traditional for making blocks because it holds the patterns." —Steve Larson

TOP RIGHT: Adelphi's Michele Farwell traces a historical wallpaper pattern on a transparency to be used to guide the laser cutting of a printing block. MIDDLE: A pear-wood block. Each color requires a separate block. BOTTOM: Adelphi uses 75 percent cotton-fiber paper—being rolled here by co-founder Steve Larson—that closely resembles 18th- and 19th-century papers used for block printing.

identity. In doing so, she honors "all of the hidden co-creators who have been left out of the American design story," Katillac says, "including the early enslaved builders of our monuments, the coal miners who worked in unhealthy conditions to create the meta materials that were used to build 20th-century modernism; also our farm families who grew the food to feed the carpenters, all the while building their own remarkable barns and houses."

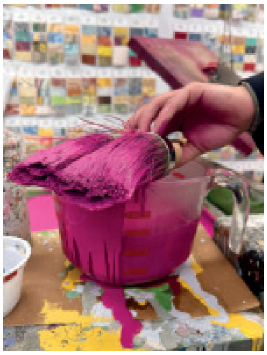
For La Villa, a century-old, Spanish-style event space in Kansas City, for example, she recolored the normally subdued wallpaper pattern "Parson Smith Pillar and Arch" in vibrant purple, giving one corner of the building a regal spin to reflect the Latin culture of the craftspeople who built it.

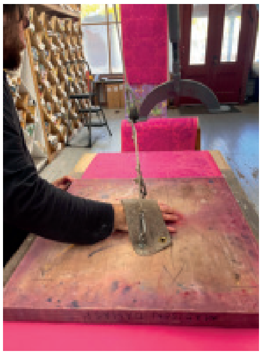
Aderton House (1845), the home Katillac remade for herself and her husband, architect Steve Heiffus, in the historic Missouri community of Arrow Rock, represents, architecturally, a bridge between Federal and Italianate styles. And, like Blosser House, it was in rough shape when Katillac undertook its restoration.

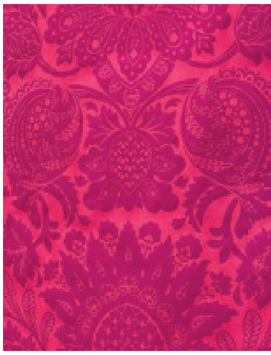
Looking to weave history into an atmosphere of belonging and "a visually expressed attitude of healing," she went to work with her team. Today, Aderton is imbued with symbols and meaning, color, and craft. For the home's entryway, Katillac and associate designer Sherry Mirador developed a textile pattern that incorporates images of gemstones and cameos with both white and African American silhouettes.

And Adelphi is present too. The bedroom features the pattern "Blanchard Ashlar," recolored in a variation of arsenic green from the Napoleonic era, when France sold a vast swath

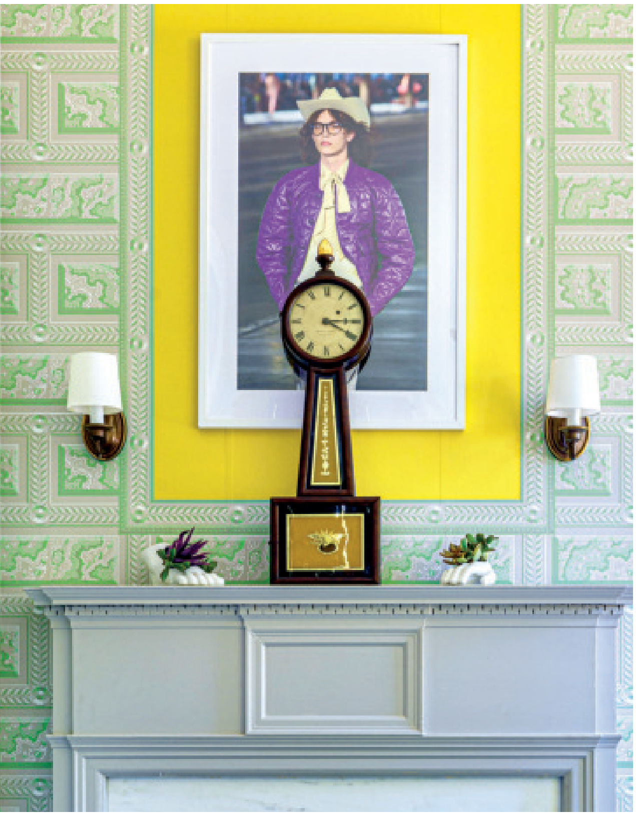
TOP LEFT: Michele Farwell spreads paint on a felt bed, before pressing a printing block (in her right hand) onto it, to color it for printing. BOTTOM LEFT: A rear view of the same process. Farwell holds a full block, which prints the full width of the paper; half-blocks are also used. Blocks are laser cut to save time and allow for a larger inventory of patterns, then finished by hand. BELOW LEFT: Adelphi mixes distemper paint (chalk, pigment, occasionally clay, water, and a binder), which was standard in the 18th century. Instead of the traditional animal glue binder, however, the company developed a modern binder that makes the paper easier to work with. MIDDLE: Applying a block to a roll of colored paper. RIGHT: The result: "Madison Damask," as recolored by Kelee Katillac.







Photos © Adelphi Paper Hangings.



of our continent, including what's now Missouri, to the young United States. "The Louisiana Purchase and the influence of Napoleon," says Katillac, "hover over Missouri like a ghostly mist to this day."

"It's all about helping us become who we want to be and embracing the life we want to live," says Katillac, who encourages "creative manifestation" through design. Once we "join the creative force with our life experience, once we have a home that represents these things, we find our purpose and passion. That's how we are going to transform our art, craft, and careers and figure out how we are going to serve the world beyond ourselves."

It's a formula for any homeowner who wants to turn their house into an expression of their most deeply held values—with the aid of sympathetic designers and skilled craft artists.

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adelphipaperhangings.com | @adelphipaperhangings
historicstyle.com | @keleekatillachistoricstyle

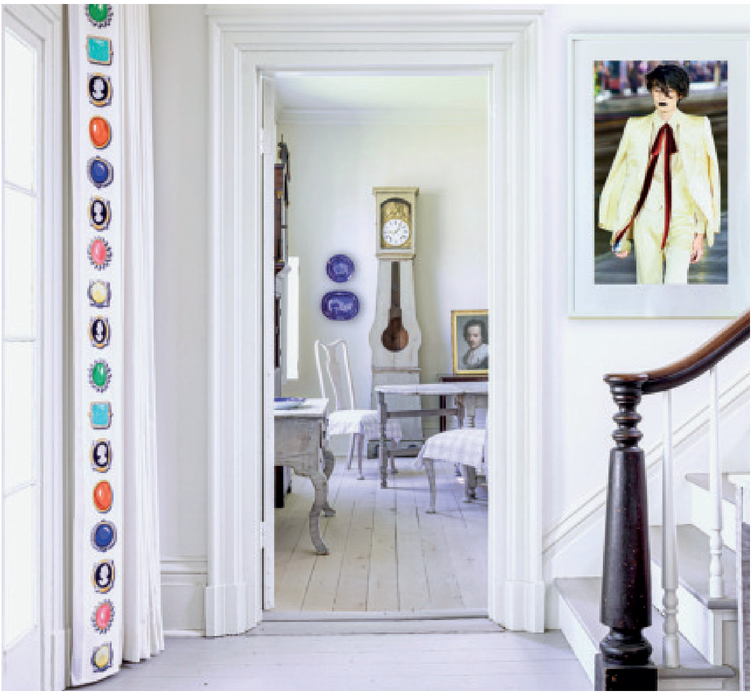
Jennifer Vogel, *American Craft*'s contributing editor, is a freelance writer and editor based in Minneapolis.

ABOVE: Adelphi's "Blanchard Ashlar" pattern in the 1845 Aderton House, where Katillac lives. BELOW: Katillac (at right) with associate designer and collaborator Sherry Mirador. RIGHT: Katillac and Mirador developed a textile pattern (on curtains at Aderton House) that incorporates images of gemstones and cameos with both white and African American silhouettes.

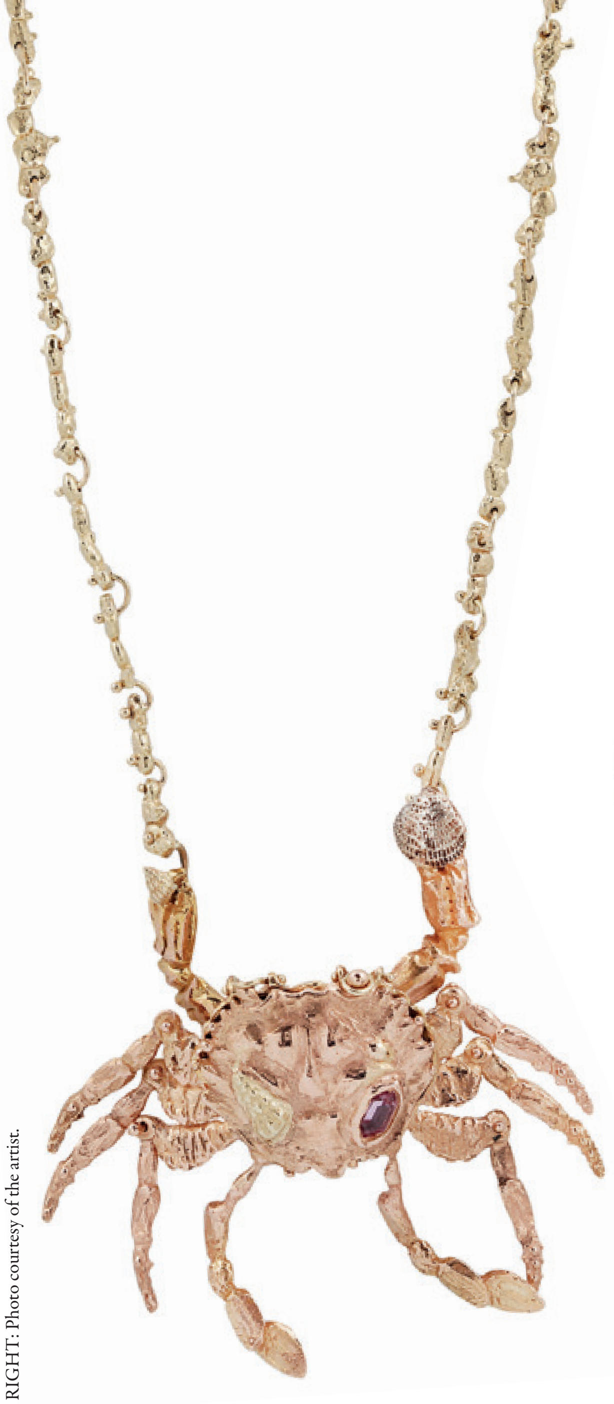
HISTORIC STYLE
Kelee Katillac
Honoring the Past with Design for Today
Jorge Arango

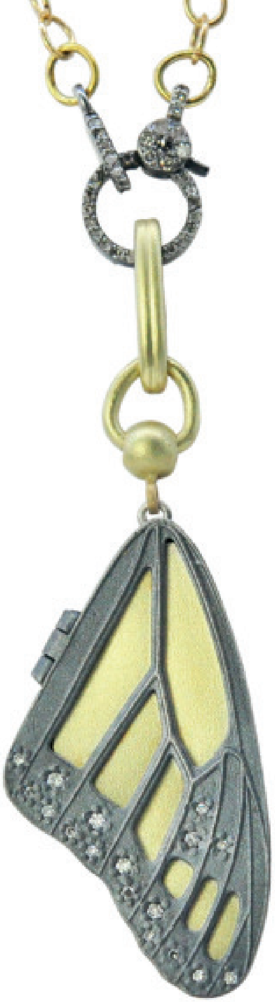
Kelee Katillac created *Historic Style: Honoring the Past with Design* in collaboration with writer Jorge Arango. After an introduction by Anthony Barzilay Freund, editorial director of 1stDibs, the book offers a tour of historic American homes and reveals Katillac's philosophy of design—offering a bold vision for combining old houses and decorative arts with a modern sensibility. It is the winner of the Independent Publisher Book Award: Coffee Table Book of the Year 2024.

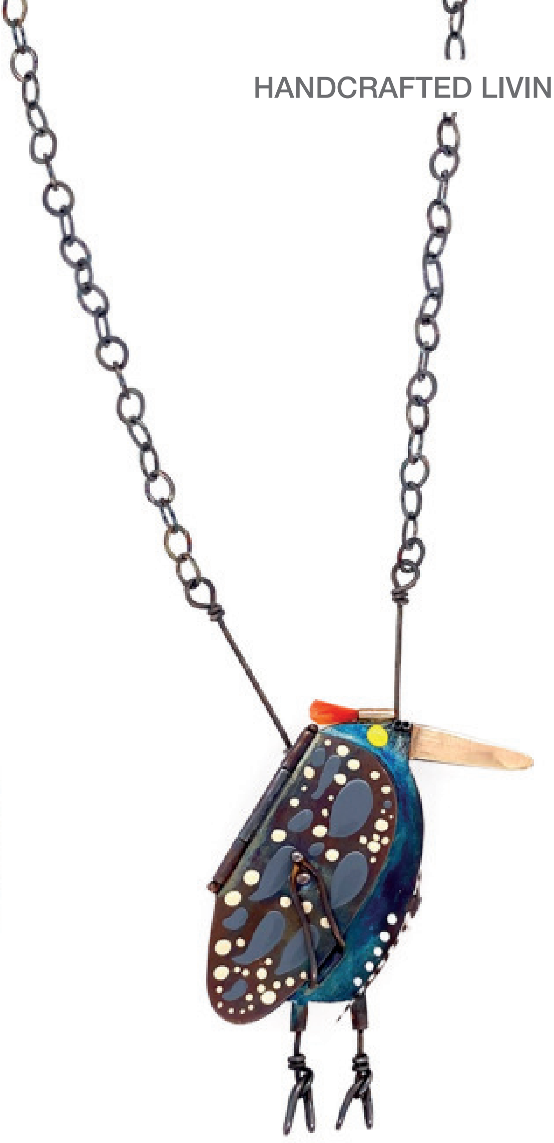
BLACK OPERA



TOP LEFT and BOTTOM RIGHT: Photos by Aaron Leimkuehler. BOTTOM LEFT: Photo by Karen Swope, courtesy of Missouri Life Publishing.







LEFT: Photo by Autumn Swisher. MIDDLE: Photo by RMC. RIGHT: Photo courtesy of the artist.

MARKET

Wild at Heart. Frequently worn over the heart, a locket can contain a photo or hair of a loved one, standing in for a person who may be gone or far away. Fashioned from metals, gemstones, and found objects, these three handmade lockets reflect the natural allure of some of Earth's myriad beautiful creatures. —Shivaun Watchorn

The jewelry of Santa Fe–based **Alexis Pavlantos**, who was raised by her gemologist and goldsmith mother, reflects a deep connection with recycled materials and the earth. She used over an ounce of rose, yellow, and white gold, and a 0.2 carat ruby, to create this 2-by-2-by-0.75-inch kinetic crab locket that hangs from a 17-inch handmade coral chain. The locket opens with latches on the crab's eyes, and the articulated legs dance with the wearer's movements. / $8,800

alexispavlantos.com

In many cultures, butterflies symbolize good luck. The wearer of Baltimore jeweler **Rebecca Myers**'s sumptuous monarch wing locket, with its 18-inch yellow gold chain and diamond charm holder clasp, will count themselves lucky too. Peppered with pavé cut white diamonds, the 2.5-by-0.75-inch sterling silver and 18k gold locket is as ethereal and special as a visit from a real monarch butterfly. / $4,475

rebeccamyersdesign.com

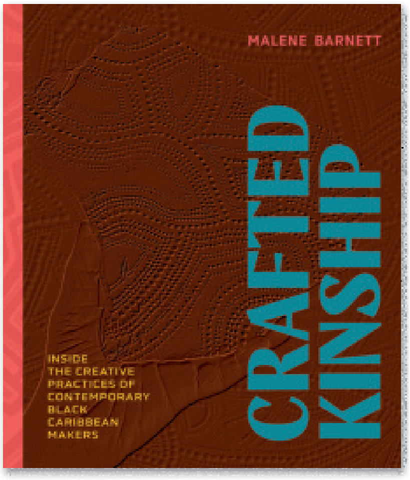
Gabrielle Gould's fantastical bird jewelry could fill an aviary. The St. Augustine, Florida–based jeweler incorporates locally found materials such as feathers, shells, and sharks' teeth in her compositions, inspired by the coastal wetlands that surround her. The feather-accented sterling silver body of this night heron locket, 2 by 2 inches on a 19-inch chain, opens to reveal an included pair of simple pearl earrings. / $750

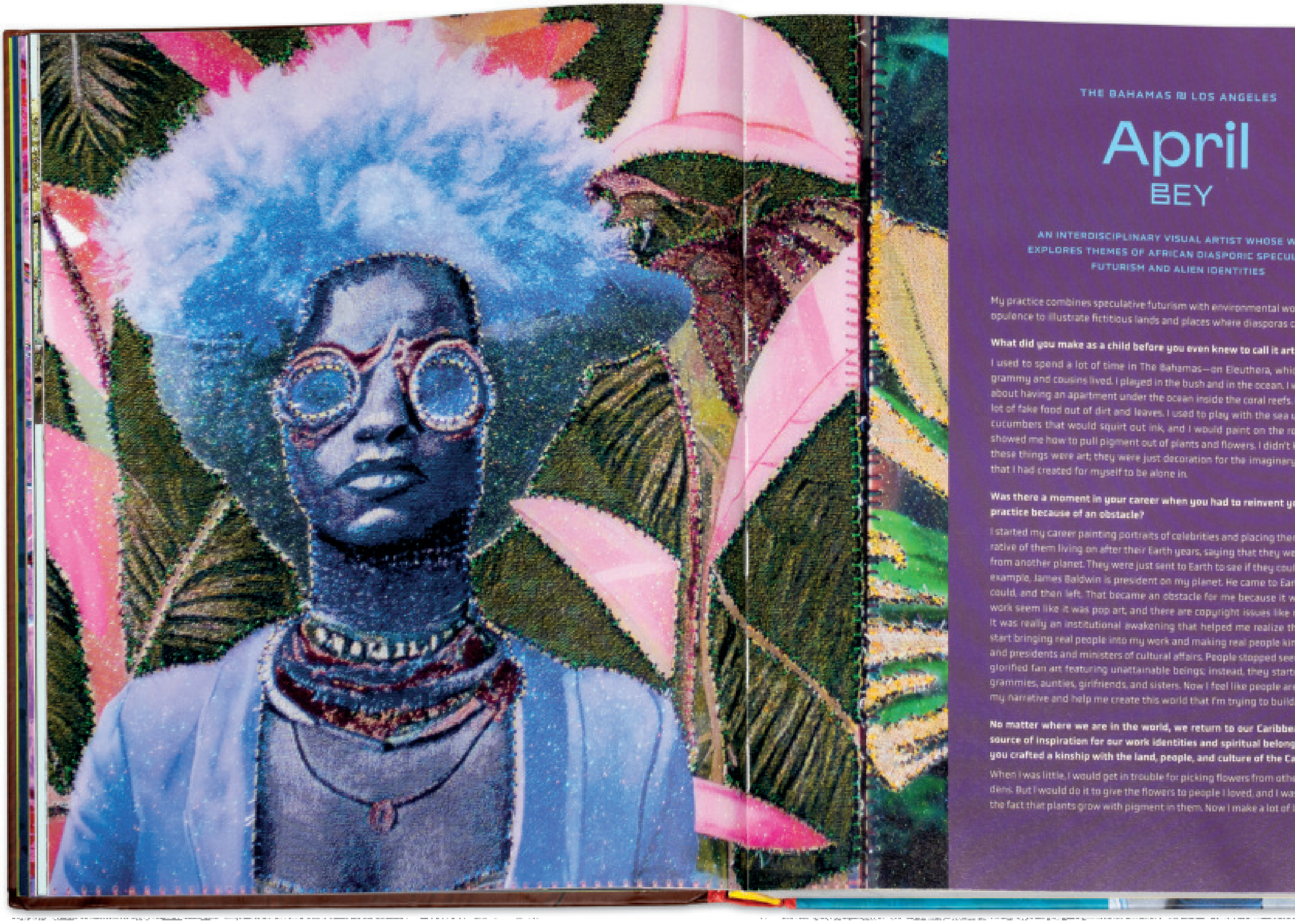
gabriellegould.com

BOOKS

This investigation of art-making by creators of Caribbean heritage foregrounds the artists' voices as it covers a wide range of forms and media, including sculpture, photography, painting, and performance. The craft-oriented artists here include Sonya Clark, who explores the many meanings of Black hair, and Anina Major, whose ceramic works allude to traditional Bahamian straw basketry.

CRAFTED KINSHIP: INSIDE THE CREATIVE PRACTICES OF BLACK CARIBBEAN MAKERS
By Malene Barnett
Hachette, 2024
$40


MALENE BARNETT
CRAFTED KINSHIP
INSIDE THE CREATIVE PRACTICES OF CONTEMPORARY BLACK CARIBBEAN MAKERS



THE BAHAMAS ⊠ LOS ANGELES

April
BEY

AN INTERDISCIPLINARY VISUAL ARTIST WHOSE W
EXPLORES THEMES OF AFRICAN DIASPORIC SPECUL
FUTURISM AND ALIEN IDENTITIES

My practice combines speculative futurism with environmental wo
opulence to illustrate fictitious lands and places where diasporas c

What did you make as a child before you even knew to call it art

I used to spend a lot of time in The Bahamas—on Eleuthera, whic
grammy and cousins lived. I played in the bush and in the ocean. I w
about having an apartment under the ocean inside the coral reefs.
lot of fake food out of dirt and leaves. I used to play with the sea u
cucumbers that would squirt out ink, and I would paint on the ro
showed me how to pull pigment out of plants and flowers. I didn't k
these things were art; they were just decoration for the imaginary
that I had created for myself to be alone in.

**Was there a moment in your career when you had to reinvent yo
practice because of an obstacle?**

I started my career painting portraits of celebrities and placing ther
rative of them living on after their Earth years, saying that they we
from another planet. They were just sent to Earth to see if they coul
example, James Baldwin is president on my planet. He came to Ear
could, and then left. That became an obstacle for me because it w
work seem like it was pop art, and there are copyright issues like
It was really an institutional awakening that helped me realize th
start bringing real people into my work and making real people kin
and presidents and ministers of cultural affairs. People stopped see
glorified fan art featuring unattainable beings; instead, they start
grammies, aunties, girlfriends, and sisters. Now I feel like people ar
my narrative and help me create this world that I'm trying to build

**No matter where we are in the world, we return to our Caribbe
source of inspiration for our work identities and spiritual belong
you crafted a kinship with the land, people, and culture of the Ca**

When I was little, I would get in trouble for picking flowers from othe
dens. But I would do it to give the flowers to people I loved, and I wa
the fact that plants grow with pigment in them. Now I make a lot of

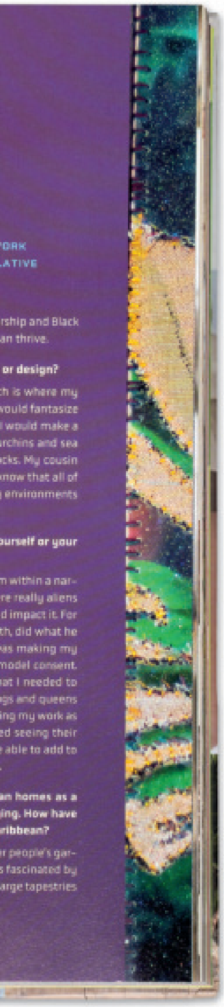
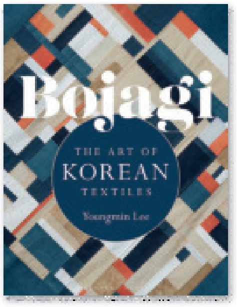


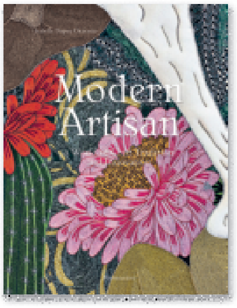
Photo by Sarah Sampedro.



BOJAGI: THE ART OF KOREAN TEXTILES

By Youngmin Lee
Bloomsbury, 2024
$28

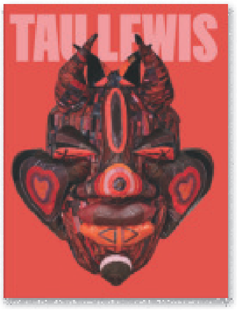
Bojagi are everyday textiles rich in variety, color, and pattern. Made of whole pieces of cloth or patched together from scraps, they're used to wrap, carry, and store objects. Artist/educator Lee gives careful instructions on making traditional bojagi, discusses their history in Korean culture, and offers directions for casting them into new forms, including wall hangings, clothing, and cushion covers.



MODERN ARTISAN: A WORLD OF CRAFT TRADITION AND INNOVATION

By Isabelle Dupuy Chavanat
Flammarion/Rizzoli, 2024
$85

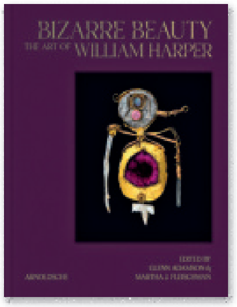
These sumptuous pages contain an array of makers from around the world whose work includes dyeing, ceramics, carving, beading, and more. In their commitment to materials, writes Chavanat, they "highlight the incredible wealth of the natural world, and the urgent need to protect it." After a concise introduction to each maker, immersive photographs show processes and finished works.



TAU LEWIS

Edited with text by
Jeffrey De Blois, foreword
by Jill Medvedow
DelMonico Books/Institute
of Contemporary Art,
Boston, 2024
$34.95

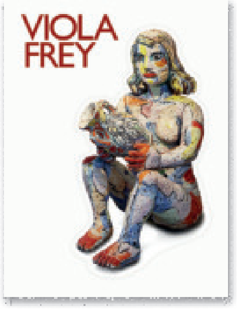
Lewis is a Black Canadian artist who creates eloquent, often humorous soft sculptures, quilts, masks, and assemblages from found materials. Her work pays homage to traditions of reuse cultivated in many African diaspora communities. Richly illustrated, this monograph explores her career and what she calls "the transference of energy and emotion that occurs when an object is made by hand."



BIZARRE BEAUTY: THE ART OF WILLIAM HARPER

Edited by Glenn Adamson
and Martha Fleischman
Arnoldsche, 2024
$85

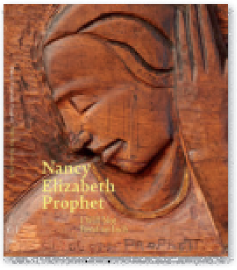
This richly illustrated book is a comprehensive introduction to Harper's wildly colorful and joyfully eccentric jewelry. It examines his influences—which range from medieval illuminated manuscripts to African art and early modernist dance—and illuminates his six-decade career, which he spent developing a brilliant technique and cultivating passions that include puppetry, classical literature, and Freudian psychology.



VIOLA FREY: ARTIST'S MIND/STUDIO/WORLD

By Cynthia de Bos,
Viola Frey, Nancy Lim,
Jenelle Porter, and
Jodi Throckmorton
Gregory R. Miller & Co.,
2024
$55

Frey (1933–2004) was a ceramic artist known for larger-than-life figurative sculptures that feel both messy and elegant. She was also an explorer who drew incessantly, filling her studios with myriad objects that inspired her and often found their way into her work. This comprehensive survey of her life and art illuminates an artist of restless creativity.

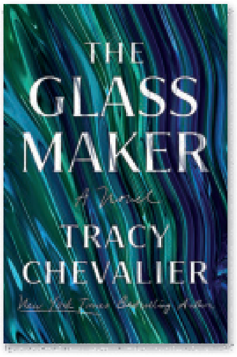


NANCY ELIZABETH PROPHET: I WILL NOT BEND AN INCH

Edited by Sarah Ganz Blythe,
Dominic Molon, and
Kajette Solomon
Yale University Press, 2024
$45

Prophet (1890–1960) was the first known woman of color to graduate from the Rhode Island School of Design. Of African American and Indigenous ancestry, she created elegant, emotionally rich figural sculptures while struggling for subsistence and acceptance in France and the US. This scholarly essay collection explores her career from many angles, including identity, stylistic choices, and her enduring influence.

BOOKS continued



THE GLASSMAKER
By Tracy Chevalier
Viking Press, 2024
$32

This veteran author's 11th novel dives deep into Venice's venerable glass industry, following a young woman named Orsola Rosso who teaches herself to make glass beads to help her family's fortunes. Chevalier, who early in her career worked as an editor for Macmillan's *Dictionary of Art* and whose novels frequently feature female protagonists working in traditional craft mediums, spent time in Italy learning the craft from Murano glass masters.

SHEILA HICKS: RADICAL VERTICAL INQUIRIES
Edited with text by
Frauke V. Josenhans, foreword
and interview with Sheila Hicks
by Enrico Martignoni
DelMonico Books/Galerie Frank
Elbaz, 2024
$45

This book is tall and narrow for a reason: it displays the American-born, Paris-based artist's stunning multicolored columns of fabric, which cascade down from art gallery roofs, medieval castles, rocky pinnacles in the French countryside, and other high places. The text takes up her interest in architecture, space, and fiber technique and technology.

CHAPTER TWO

Dyes

CREATING DYES

Mushroom dyes fall into different categories, the two main ones being *adjective* and *substantive*. The majority of mushrooms produce adjective dyes, meaning it is necessary to mordant the fibers in order for the dyes to properly take. The term *mordant* comes from the Latin *mordere*, which means "to bite," and is the process of pre-treating fiber before dyeing to ensure the colorant will bind to—or "bite"—the fiber. Adding a mordant not only helps set the dye but also improves lightfastness and allows us to pull a broad range of hues from each species of mushroom. Substantive dyes can be fixed within fibers without the addition of any other substances, like mordants, making them the simplest to work with. Keep in mind that you won't be able to achieve the same range of colors without a mordant, and with some mushrooms, the substantive dye colors may subtly shift. While it is true that some natural dyes have inferior lightfastness compared to their synthetic counterparts, meaning they tend to fade or change color with prolonged exposure to light, mushroom dyes have shown promise in their light resilience.[1]

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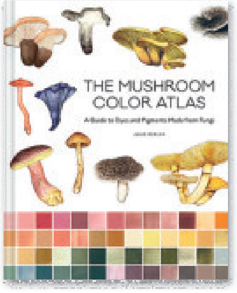
[1] Rice, *Mushrooms for Color*, iv.

DYES 259



THE MUSHROOM COLOR ATLAS: A GUIDE TO DYES AND PIGMENTS MADE FROM FUNGI
By Julie Beeler
Chronicle Books, 2024
$35

Ah, the versatile mushroom! Artist/designer Beeler has created a lavish but very practical guide for the fungus-foraging artist, with biological info and beautiful color portraits of each of the shrooms, plus a comprehensive set of color swatches that indicate the colors you can obtain from them, whether you're turning them into dye or pigment.

PODCAST

the
long
thread
PODCAST
Stories of Cloth, Thread, and Their Makers

THE LONG THREAD: STORIES OF CLOTH, THREAD, AND THEIR MAKERS
Podcast
Available on Apple Podcasts,
Google Podcasts, Spotify,
and Stitcher

Created by magazine publisher Long Thread Media and hosted by its cofounder Anne Merrow, this podcast focuses on "spinning, stitching, and weaving by hand." Hour-long interviews with makers and others in the textile field feature personal stories, technical and career advice, and inspiration for everything from obtaining good wool to building a craft-centered life. And the focus is broad: there's even a conversation with photographer Gale Zucker about "how to take knitting photos you love."

VIDEO

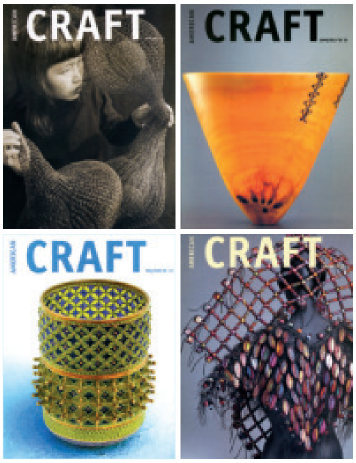
Since 2004, Craft in America has been a leader in documentary video creation for the field of craft. In May 2024, after three years of development, it released the Craft Video Dictionary (craftvideodictionary.org), a free online reference tool that provides viewers with clear, concise representations of craft processes and techniques in video form.

For as long as humans have been making objects, the knowledge of material and process has been handed down from craftsperson to craftsperson. While written text and static images are invaluable, they have their limitations in conveying the turn of the hand or the manipulation of material. The Craft Video Dictionary provides a centralized, searchable compilation of video recordings of artists demonstrating techniques in all craft media that convey the rhythm and flow of a process.

The Craft Video Dictionary was supported by the Decorative Arts Trust's Prize for Excellence and Innovation. Craft in America was the inaugural recipient of this annual $100,000 award in 2020.

LEFT TO RIGHT: Heather McLarty demonstrates blacksmithing techniques in the Craft Video Dictionary. Kazuki Takizawa shows glassblowing techniques; shown here is his 2022 sculpture *Reticello*, 19 x 8 x 11 in. David Johnson demonstrates how to cane a chair.

FROM THE ARCHIVES



At last! Newly digitized *American Craft* issues from 1991 to 2011 will soon be added to ACC's Digital Collections.

The American Craft Council is thrilled to announce that the ACC Library & Archives has been awarded two grants for digitization projects in 2025.

The Humanities Collections and Reference Resources grant from the National Endowment for the Humanities will fund the digitization of 1991–2011 issues of *American Craft*, which will then be added to the ACC Digital Collections.

A grant from the Council on Library and Information Resources (CLIR) Recordings at Risk program supports the digitization of 275 audiovisual recordings—dating from 1959 to 2006—in the ACC's archives of artist interviews, panel discussions, and more. Among the recordings is rare video footage from the 1971 South Central Regional Assembly's Craft-In, which was highlighted in the Spring 2024 issue of *American Craft*. We look forward to sharing many of these recordings through our newly redesigned website. Stay tuned! —Beth Goodrich

Beth Goodrich is the archivist for the American Craft Council. The ACC Archives hold historical documentation of ACC dating back to 1939, as well as the early history of the Museum of Contemporary Crafts/American Craft Museum (now the Museum of Arts and Design) from 1956 to 1990. Many materials from the archives are available online at digital.craftcouncil.org. To schedule research appointments with the archives, contact Beth Goodrich at library@craftcouncil.org.

TOP LEFT and RIGHT: Photos by Denise Kang. TOP MIDDLE: Photo courtesy of the artist. BOTTOM: Cover images courtesy of the ACC Library & Archives.

Crafting the Future

is working to increase access to creative enrichment by connecting BIPOC artists with opportunities that will help them thrive.

Instructors at Teen Takeover at the Appalachian Center for Craft in Tennessee, 2024

Right – J Taran Diamond
Left – Nastassja Swift

Photo Credit:
SaraBeth Post Eskuche

ctf

In 2024 we served over 130 artists of color through our scholarships, grants, internships, residencies, and exhibitions. To join us in this mission and learn more, go to craftingthefuture.org and donate today!

American **Craft** Council

2024

Made by hand; made with heart.

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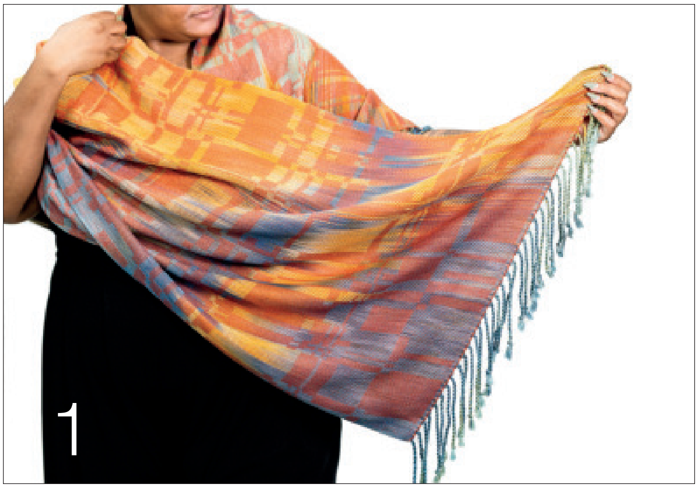

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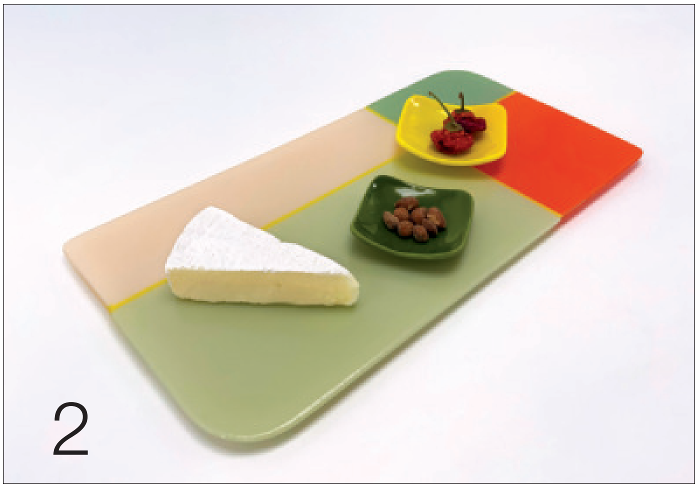

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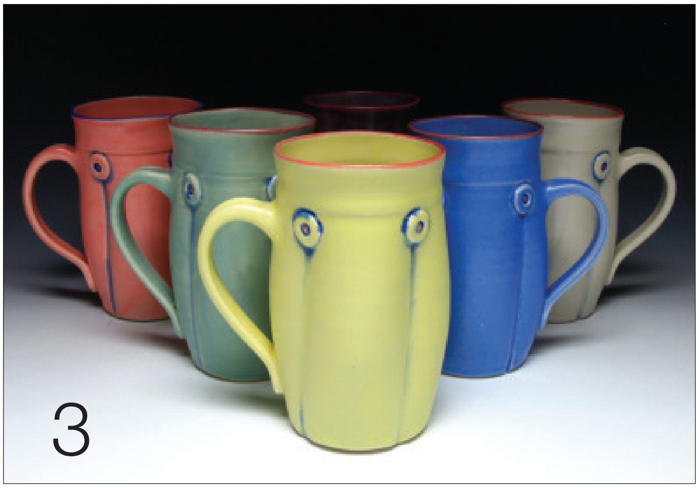

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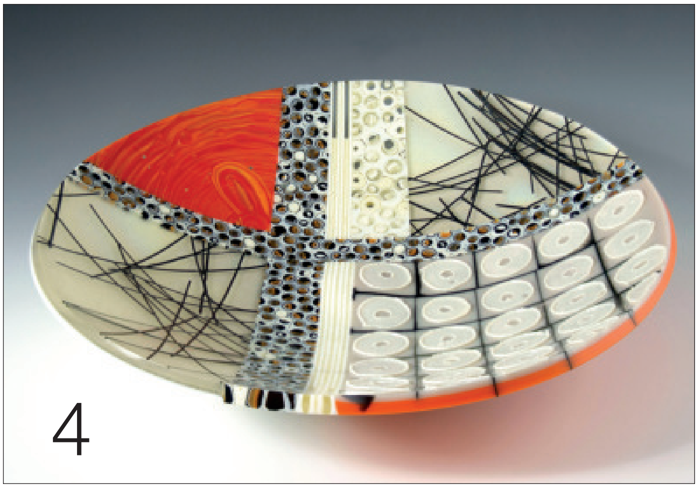

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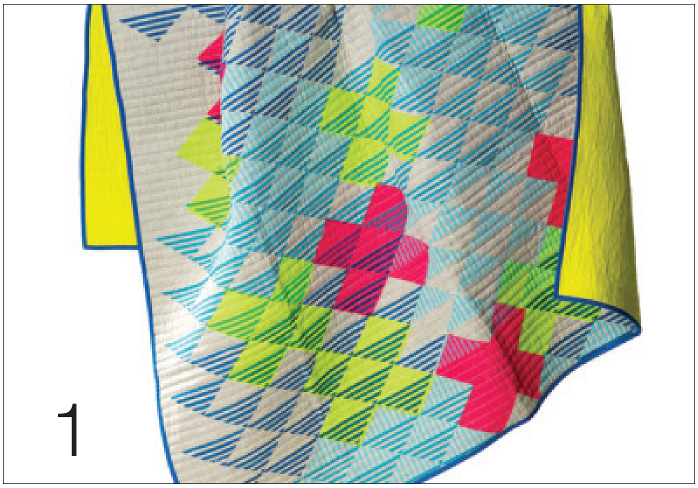

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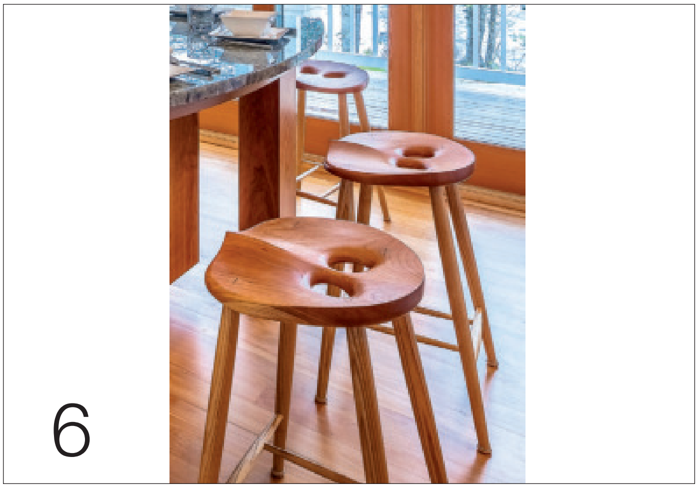

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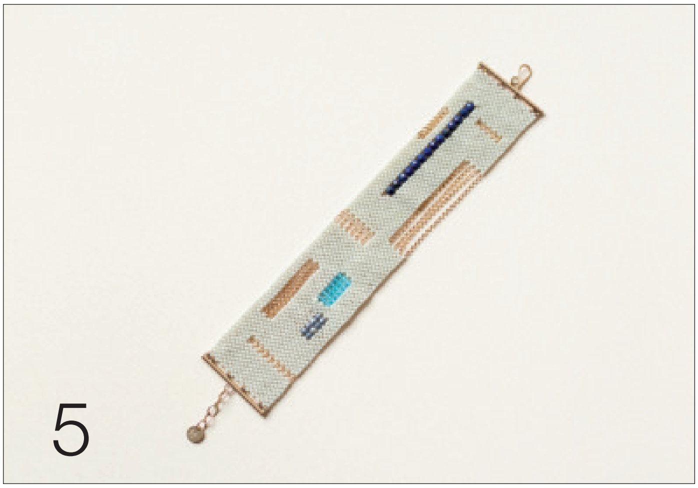

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American **Craft** Council NEWS

The American Craft Council is a national nonprofit based in Minneapolis, Minnesota. We foster livelihoods and ways of living grounded in the artful work of the human hand, creating a more joyful, humane, and regenerative world.

We offer visionary storytelling via *American Craft* and other platforms; resources for artists and makers; and events that build community around craft, including American Craft Made Baltimore, the largest juried craft show on the East Coast.

Learn more at craftcouncil.org

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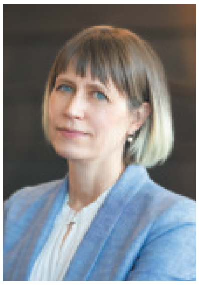
FROM OUR HANDS TO YOUR HOM…

Photos by Max Franz.

From the Executive Director



Dear friends and supporters,

In an age when most Americans shop the world from our phones, many find community online, and a large number of us can work from virtually anywhere, it's surprising that place continues to be so important to our sense of identity. Surprising . . . or not. Maybe the rise of digital technology and its way of undermining "rootedness" make us ever more motivated to preserve our place-based foodways, social customs, craft practices, and so on.

As ACC implements our new strategic plan, we are working to produce experiences that honor the place-based dimensions of American craft and the people who make and value it. Our broad understanding of experiences includes not only in-person and virtual events, but also the experience each member has when reading *American Craft* in print or online.

American Craft now includes The Scene — a feature that takes readers to a different American city every six months and provides insiders' perspectives on their community's makers, appreciators, organizations, and resources. The Scene: Craft in the Twin Cities (Summer 2024) inspired a joyful storytelling event called Object Stories in Minneapolis in September, and we look forward to inviting ACC members to Object Stories events in other cities spotlighted in The Scene in the years ahead.

Place-based partners, including the many Baltimore allies who are increasingly engaged in ACC's flagship marketplace, American Craft Made Baltimore, will be essential in realizing the vision behind our strategic plan. To all our partners in Baltimore and other cities across the nation, and to our members and donors, thank you for joining us on the journey of ACC's ongoing evolution.

Andrea Specht
Executive Director, American Craft Council

A Living Museum

American Craft Made Baltimore Keeps the Pulse of Craft for Generations of Makers and Appreciators

Rebecca Myers. Photo courtesy of the artist.

Baltimore is a longtime hub for craft. Supported by the Baltimore Museum of Art and dozens of other museums, nonprofits, and studios, the city is home to makers of exceptional jewelry, pottery, glass, and much more. One axis point upon which the city's art scene turns is ACC's flagship event, American Craft Made Baltimore. The largest juried craft fair on the East Coast, this beloved, 48-year tradition brings together the nation's top craft artists and appreciators for one joyful weekend every year.

Brittany Luberda. Photo by Anna Christian.

Rebecca Myers, a Baltimore-based fine jeweler, gallery owner, and former ACC trustee, has been showing her work at American Craft Made Baltimore since 1997. Like so many other artists, she credits it as instrumental in shaping her career. "Through this fair, I've built lifelong friendships, championed my favorite artists, and bought work for my gallery," Myers shared. American Craft Made Baltimore, she noted, keeps the craft community vibrant and fresh while creating opportunities for independent artists to contribute to the broader design world, connect to new customers, and push their fields forward. "It's a venue where visitors can witness the determination and tenacity of craft artists to continue pushing the boulder uphill until they succeed," she said.

The impact of American Craft Made Baltimore extends to the cultural landscape of the city itself. Brittany Luberda, the Anne Stone Associate Curator of Decorative Arts at the Baltimore Museum of Art, sees the fair as a vital link between the museum's historical collections and the work of contemporary makers. "Many of the Museum's star objects acquired in the last 50 years are by artists who have received ACC's Gold Medal for Consummate Craftsmanship and began with shows like ACC's Baltimore fair." That tradition is alive and well — every year, Luberda seeks out new works for the BMA there. "When I went to the fair for the first time, I was bowled over by the vivacity of the community and the nature of handmade objects . . . the feeling that it's a living museum," she recalled.

American Craft Made Baltimore is also a place to form collaborations, such as the very meaningful one between Myers and Luberda. After seeing Myers' booth at the event, Luberda approached her to design her engagement ring. "It's so rewarding to get to make significant pieces for someone's life, marriage—birth, other life events," Myers remarked. For Luberda, the experience was deeply personal, as Myers's craftsmanship and the process of commissioning the ring helped her feel at home in a new city, making a lasting memory in a place where she and her future husband had each relocated without family. "Working with an ACC artist made me feel so at home," Luberda said. "[The ring] is beautiful to wear because it is also connected to the community."

Myers pointed out how ACC's fairs have impacted the broader design world, far beyond the local level. "Many artists and designers began their career with ACC's support and are at the pinnacles of their career now, with international brands." And, she noted, it's not unusual for them to return to see what's happening within the fairs today. "They come back to get the pulse."

To keep that pulse strong, Luberda and Myers encourage artists and enthusiasts to become ACC members and to support the artists in their own lives, whether by purchasing handcrafted items or starting conversations about the creative process. And of course, they encourage those in the Baltimore area to come and attend American Craft Made Baltimore. There is something for everyone: "It's multimedia, multi-material, multigenerational. It's the front line of the new," said Luberda.

Make someone's day.

Give the maker in your life a membership to the American Craft Council.

Benefits of Membership

- One-year subscription to *American Craft* magazine
- Discount tickets and special access to ACC events, including American Craft Made Baltimore
- Access to discounted travel and exclusive rates on select craft books from Schiffer Publishing
- and more!

Your first gift (or your own renewal) is just $48. Every gift after the first is just $24!

Scan above or visit craftcouncil.org

American Craft Made Baltimore

Jowita Allen Jewelry

February 21–23, 2025

Baltimore Convention Center

Tickets on sale December 9, 2024 at craftcouncil.org

The largest annual juried craft show on the East Coast, featuring the nation's best craft artists and makers, demonstrations, hands-on activities, and more.

American **Craft** Council

american craft made

American **Craft** Council

The American Craft Council has valued, celebrated, and advocated for craft and its makers since 1941. As a national nonprofit, we rely on members and donors who share our passion for fostering craft-centered livelihoods, developing an audience for craft, and building community among artists, makers, and those who value their work.

MISSION

The American Craft Council fosters livelihoods and ways of living grounded in the artful work of the human hand, creating a more joyful, humane, and regenerative world.

EQUITY STATEMENT

The American Craft Council is committed to justice, inclusiveness, and equity. Drawing on craft's rich legacy of openness and its deep roots in all cultures, the Council will work to create opportunities for creative people from all walks of life.

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SPECIAL THANKS TO THE DONORS AND FOUNDATIONS GIVING $5,000 OR MORE ANNUALLY

The below list recognizes those who contributed $5,000 or more to ACC between September 1, 2023, and August 31, 2024.

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Andrea Specht and Joseph Ford
Barbara Waldman
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This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund.

The American Craft Council accepts gifts of stock, donor-advised funds, and more. Make a gift in support of our nonprofit mission at craftcouncil.org.

Call for Artists & Exhibitors

American Craft Fest St. Paul

June 28–29, 2025
Union Depot
St. Paul, Minnesota

Applications close January 6, 2025

American Craft Fest is the summer's best opportunity for up-and-coming artists and makers from across the country to connect with thousands of enthusiastic attendees of all ages in the Upper Midwest. Entering its second year, this free and engaging event features an artist marketplace, hands-on craft activities led by regional partners, and tasty food and drink.

Visit craftcouncil.org to learn more and apply.

Photo by Carina Lofgren.

Thank you, Joanne Smith

The day-to-day work of the small but dedicated team behind *American Craft* is largely invisible to our readers. In September that team changed significantly with the departure of Advertising Sales Manager Joanne Smith, who retired after 14 years with the American Craft Council and 41 years in the advertising industry.

Joanne saw ACC evolve in many ways during her tenure, which she measured in *American Craft* issues—78 of them, counting the one in which this article appears. Of her many experiences at ACC, the most indelible was also one of her earliest. Describing ACC's Baltimore show in 2011, Joanne said, "I saw so many wonderful artists. Their work was breathtaking. I was overwhelmed with the energy and the beauty. I met many people who shared their story of attending every year. I was impressed by our loyal following."

Joanne's mix of business savvy and a passion for craft—she grew up with an extremely creative mother – made her a great fit for her role at ACC. "My favorite part of the work was seeing artists and advertisers grow their business, and hearing their stories," she said.

"I would like to say thank you to all of the members and advertisers that I met over the years, and to the current and past ACC staff and trustees. I am grateful for the pleasure and privilege of working with you."

Thank you, Joanne, for your dedicated service to ACC and your many contributions to *American Craft* and the people we serve.

Andrea Specht
Executive Director, American Craft Council

In Memory of ACC Fellow Arline Fisch, a Gift to Inspire Further Giving

We are deeply grateful to ACC Fellow Eugene (Gene) Pijanowski for his generous gift in memory of the late Arline Fisch, who passed away in August, one day before her 94th birthday. Named a Living Treasure of California in 1985 for her contributions to craft, Arline combined elements of weaving and metalwork in her art. She founded the jewelry and metalsmithing program at San Diego State University, where she worked for nearly 40 years. Arline was inducted into ACC's College of Fellows in 1979 and received our highest honor, the Gold Medal for Consummate Craftsmanship, in 2001.

Arline made a lasting impact on Gene and on Hiroko Sato, his partner in life and craft through 2008. Gene and Hiroko were jointly inducted into ACC's College of Fellows in 2000. Decades before that, Gene taught alongside Arline at SDSU in 1972. In a recent note, he described her as a "godsend" and the reason he is "a gold *metalist*."

Arline Fisch, 1968.

Gene hopes that his gift to ACC will inspire others to make contributions in memory of Arline and her legacy. To join Gene or to make a gift in memory or honor of another craft community member, please visit craftcouncil.org or call Development Manager Rachel Kollar at 612-206-3129.

Alison Stewart-Guinee, recipient of the 2024 Randall Darwall Fiber Grant. Photo by Ceylon Mitchell.

MAKE AN IMPACT TODAY.

Make a tax-deductible gift to the American Craft Council before 2024 comes to a close.

With your support, ACC is:

- providing educational opportunities, connections, and other resources to support craft artists and makers on their diverse career paths;
- sharing the stories of craft and its makers with a nationwide audience;
- building community through in-person and virtual events that connect craft artists and makers with those who value their work.

American **Craft** Council

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Deadline:
December 12, 2024, for the 2025 Spring/March-April-May issue.

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

1. Publication Title: American Craft **2.** Publication No. 0801-0200 **3.** Filing date October 1, 2024 **4.** Issue Frequency: Quarterly **5.** No. of issues published annually: (four) 4 **6.** Annual subscription price: $48.00 **7.** Complete mailing address of known office of publication: American Craft, 1224 Marshall Street NE, Suite 200, Minneapolis, MN 55413-1089 **8.** Complete Mailing Address of Headquarters or General Business Offices of Publisher: American Craft Council, 1224 Marshall Street NE, Suite 200, Minneapolis, MN 55413-1089 **9.** Executive Director: Andrea Specht, 1224 Marshall Street NE, Suite 200, Minneapolis, MN 55413-1089 Publisher: Andrea Specht, 1224 Marshall Street NE, Suite 200, Minneapolis, MN 55413- 1089 Editor-in-Chief: Karen Olson, 1224 Marshall Street NE, Suite 200, Minneapolis, MN 55413-1089 **10.** Owner: American Craft Council, 1224 Marshall Street NE, Suite 200, Minneapolis, MN 55413-1089 **11.** Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 percent or More of Total Amount of Bonds, Mortgages, or Other Securities: None **12.** Tax Status: The purpose, function, and nonprofit status of this organization and the exempt status for federal income tax purposes Has Not Changed During Preceding 12 Months. **13.** Publication Title: American Craft
14. Issue date for circulation data: Summer 2024

15. Extent and nature of circulation:	Average No. Copies Each Issue During Preceding 12 Months	No. Copies of Single Issue Published Nearest to Filing Date
a. Total Number of Copies (Net press run)	15,121	15,687
b. Paid Circulation (By Mail and Outside the Mail)		
1. Mailed Outside-County Paid Subscriptions	8,430	8,223
2. Mailed In-County Paid Subscriptions	0	0
3. Paid Distribution Outside the Mails Including Sales through Dealers and Carriers, Street Vendors, Counter Sales and Other Non-USPS paid distribution	488	659
4. Other Classed Mailed Through USPS	0	0
c. Total Paid Distribution	8,918	8,882
d. Free or Nominal Rate Distribution (by Mail and Outside Mail)		
1. Free or Nominal Rate Outside County Copies	438	561
2. Free or Nominal Rate In-County Copies	0	0
3. Free or Nominal Rate Copies Mailed Other Classes	0	0
4. Free or Nominal Rate Distribution Outside the Mail	1,646	900
e. Total Free or Nominal Rate Distribution (sum of 15d 1,2,3,4)	2,084	1,461
f. Total Distribution	11,002	10,343
g. Copies not Distributed	4,119	5,344
h. Total	15,121	15,687
i. Percent Paid	81.1%	85.9%

16. Total circulation including electronic copies (PS Form 3526-X)

a. Paid Electronic Copies	0	0
b. Total Paid Print Copies (Line 15C) + Paid Electronic Copies	8,918	8,882
c. Total Print Distribution (Line 15F) + Paid Electronic Copies	11,002	10,343
d. Percent Paid (Both Print & Electronic Copies)	81.1%	85.9%

17. Publication of Statement of Ownership Will Be Printed in the Winter 2025 issue of this publication.

18. Carolyn Huber, Member and Customer Service Coordinator, 9/19/2024

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Scattered Thoughts by Sarah Vaughn

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Ceramic snowman by Sara Meadows

american craft Upcoming Issues

Spring 2025: Emerge
Summer 2025: Retreat
Fall 2025: Adorn
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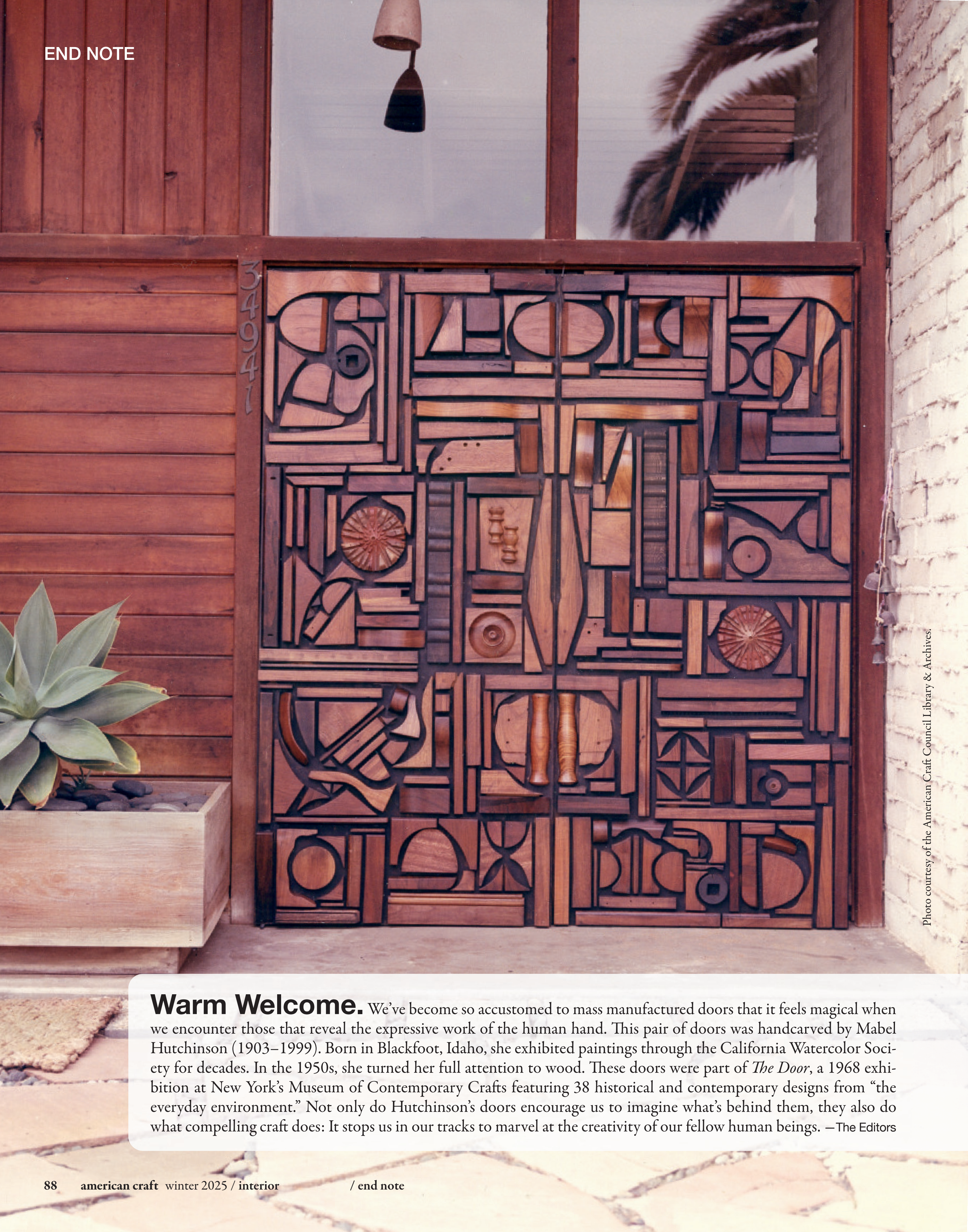
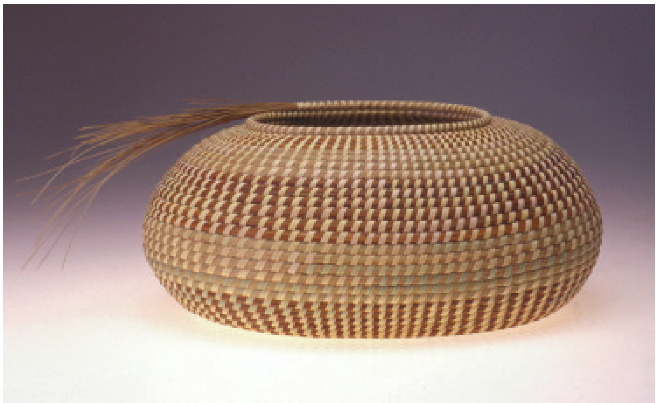


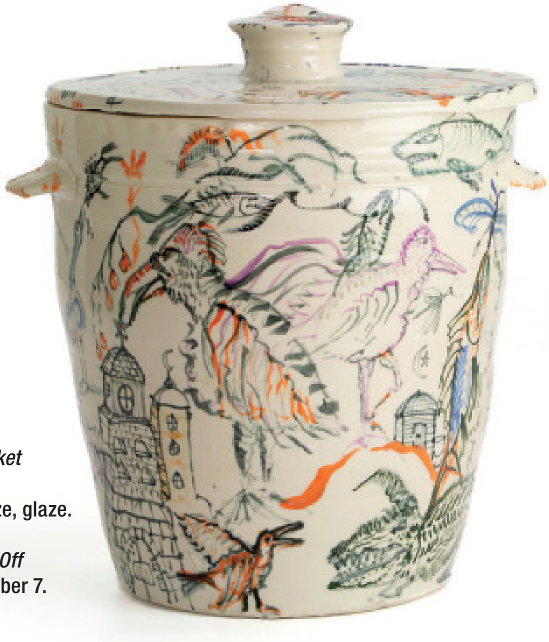
Photo courtesy of the American Craft Council Library & Archives.

Warm Welcome. We've become so accustomed to mass manufactured doors that it feels magical when we encounter those that reveal the expressive work of the human hand. This pair of doors was handcarved by Mabel Hutchinson (1903–1999). Born in Blackfoot, Idaho, she exhibited paintings through the California Watercolor Society for decades. In the 1950s, she turned her full attention to wood. These doors were part of *The Door*, a 1968 exhibition at New York's Museum of Contemporary Crafts featuring 38 historical and contemporary designs from "the everyday environment." Not only do Hutchinson's doors encourage us to imagine what's behind them, they also do what compelling craft does: It stops us in our tracks to marvel at the creativity of our fellow human beings. —The Editors

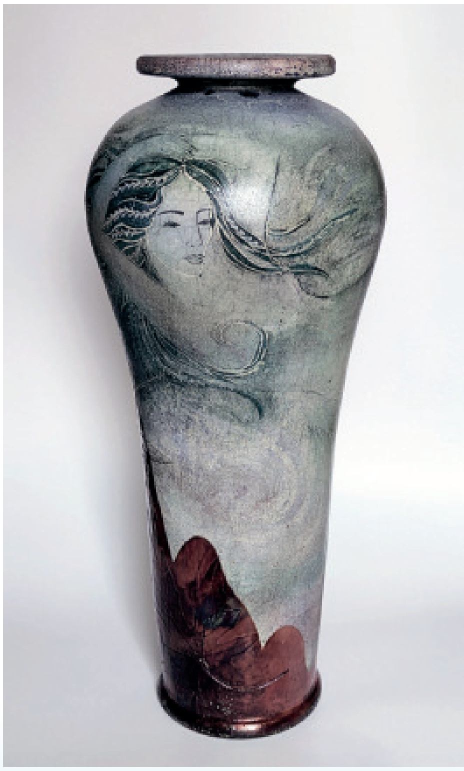
CONTEMPORARY CRAFT



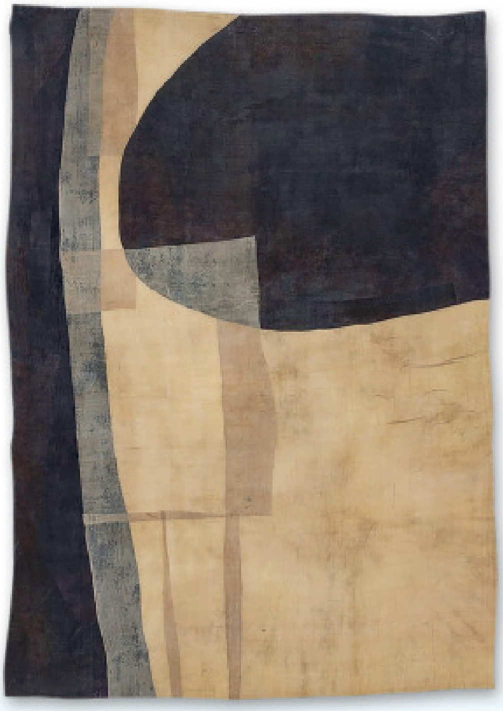
Basket by Mary Jackson.
Carolina sweetgrass, bullrush, palmetto.
7 x 15 x 16 in.
Part of *South Carolina Sweetgrass Baskets*
at Gravers Lane Gallery,
Jan. 23–March 8, 2025.
Image: The Women's Committee,
Philadelphia Museum of Art.



LowCountry Ice Bucket
by Ted Saupe.
Porcelain, underglaze, glaze.
12 x 11 in. diameter.
Part of *Blow the Lid Off*
at Signature, December 7.



Mermaid, Ocean Vase
by Dave and Boni Deal
at White Bird Gallery.
Batik raku ceramic.
24 x 10.5 in.



By Way of Water
by Moira Bateman
at The Grand Hand Gallery.
Organic peace silk,
waterway tannins and
mineral mud stains,
iron, thread, wax.
84 x 60 in.

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